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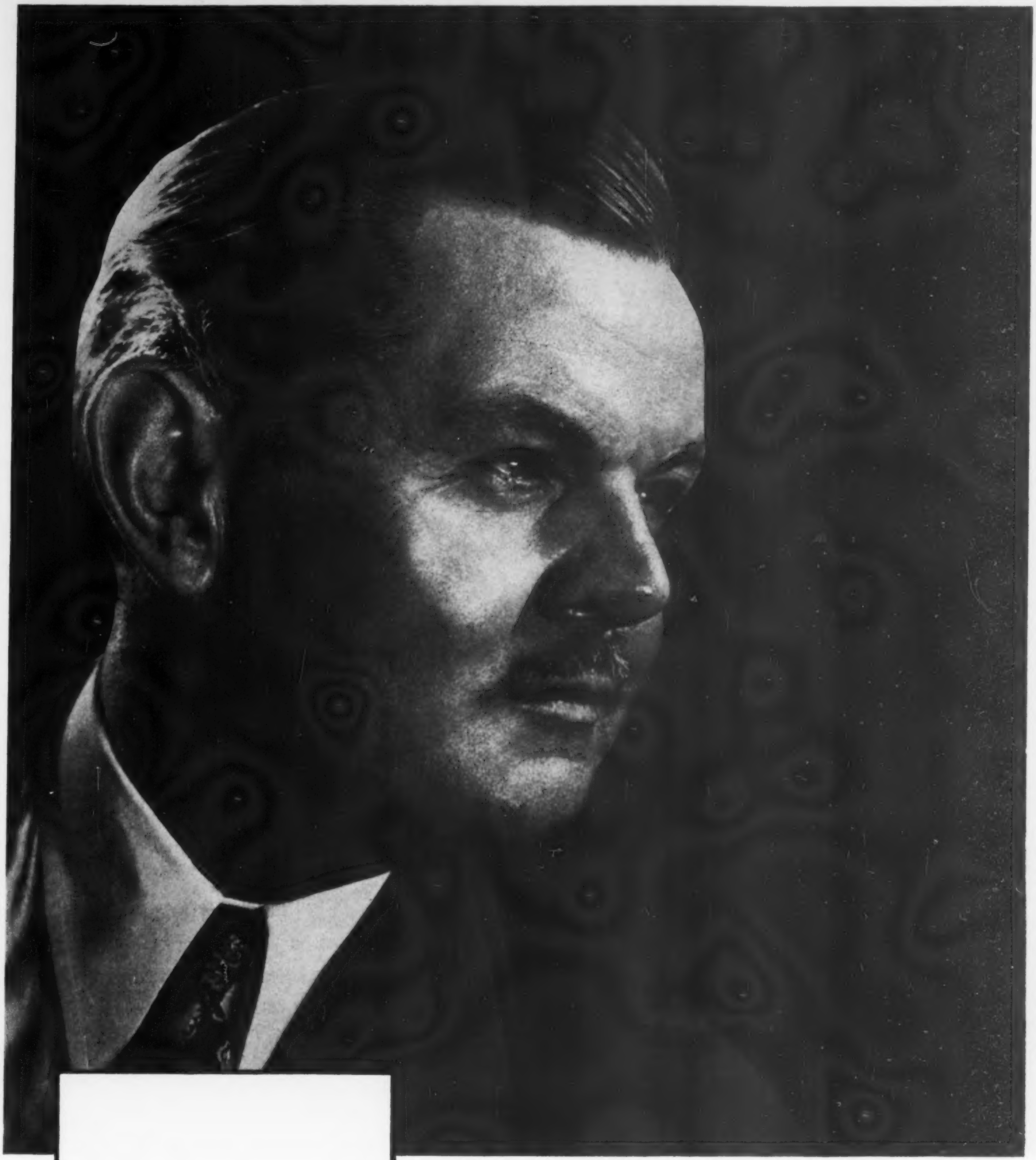

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January 15, 1946
Sixty-Seventh Year

Vronsky & Babin

DUO-PIANISTS

Return to Concert Field for Season 1946-1947

AFTER several years in the Army, including a trip over seas with the Bolling Field Band of which he was pianist, Victor Babin has received his honorable discharge. During most of his service, Pfc. Babin was stationed in Washington, and Vitya Vronsky (Mrs. Babin) was engaged in musical therapy there in various government hospitals. Her measure of success in this important work can be judged by the fact that she received a citation in Time magazine.

The happy circumstance of mutual residence permitted constant practice and this top team is in top form—as evidenced by especially fine notices received for the few important concerts they performed in 1945, during furloughs which Mr. Babin was able to obtain. For instance, the Philadelphia Bulletin after a Dell concert last summer said

"most satisfying performance of the entire season."

The Cleveland News, following a concert last November, called same

"one of the music treats of the year."

The Cincinnati Post stated

"far and away the best of two-piano teams heard here to date."

These very recent notices are only echoes of those of the past—for in 1943 the Chicago Tribune said of Vronsky and Babin that they are

"easily America's favorite two-piano team."

When they played in Oberlin, Ohio, for the college there, the News said

"no other two-piano team could have afforded such enjoyment."

The local World-Telegram stated in 1943 that

"this team has rated tops all along."

The Boston Herald in the same year said

"we should be perfectly willing on the basis of yesterday's exacting concert to state that they are the best we have heard."

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October 27—Lopatnikoff Concerto, New York Philharmonic-Symphony, Artur Rodzinski, Conductor.

January 10—Tchaikovsky Concerto, Detroit Symphony Orchestra Karl Krueger, Conductor.

Robert H. Selden photo

"An exceptional virtuoso and musician."
—Olin Downes, Times, March 13, 1945

"Masterful violin playing."
—Irving Kolodin, Sun, October 29, 1945

"Perfect violin playing . . . A dream of virtuosity and musicianship."
—Virgil Thomson, Herald Tribune, March 13, 1945

"A top-drawer violinist."
—Robert Bagar, World-Telegram, March 13, 1945

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—OLIN DOWNES, NEW YORK TIMES
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"Critics, on the subject of violists, are in solid agreement; William Primrose is the greatest." —NEWSWEEK, MARCH 26, 1945

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Post-war Expansion

The music world has hardly had time to catch its breath since the cataclysm ended, and it is hard to realize that we are standing on the edge of a new era. But such is the case. Future historians will date from 1946 the beginnings of many fruitful developments in economy, finance, communication, travel, electronic and other devices, new and marvelous processes of manufacture. There are definitely many new ideas on the march.

For musicians, the period is one for planning ahead in an era of widened horizons. Consider, for example, the revolutionary changes that the four years of war produced in this country. America, by her superhuman effort so triumphantly achieved, renewed and extended her position as a leading World Power. These years definitely marked her emergence as a powerful musical nation, too—the haven for artists from all over the world; the new home of exiled composers, conductors, and other interpretative musicians who will stay here; the shores to which publishing houses were transplanted.

After the First World War, though many artists from abroad came here for the rich financial prizes to be gained, the European musical capitals retained their prestige untarnished. An even greater magic crowned the festival centers, which drew our tourist throngs each summer. That is a situation which hardly obtains this time. While there are plans to revive the Florentine Maggio Musicale next summer, and Salzburg has already begun in a small way with programs under the supervision of the Allied occupation forces, it is difficult to imagine that the old glamour will have survived the financial stress, political bickering and deadlier loss of prestige in a cultural sense.

• • •

America is now planning to export her artists to all the world, and our managers are envisioning a global skyway type of travel by which all countries will be speedily linked for tours. Over these lanes the products of American composers, already sent around the world by the OWI and other wartime organizations, will be rushed via shortwave and by records in the holds of great airliners. Our publishers, disc manufacturers, will send their products to farthest climes.

The musician with imagination will see in the new processes for transmitting his art, such as television, the opening of a vast new page in musical history. Wide-awake artists, composers and publishers will hasten joyfully to greet these developments and will make sure that their work is brought before the buying public in its most attractive light. The market is now opening enormously, in keeping with the vast new spurt that is planned in our export trade. Do not be a laggard in claiming these benefits for yourself!

Social Life in the U. S.

It seems that some newspaper men like to make themselves heard as well as read, and that their souls yearn for the better things in life. Some of them have eluded their city editors and press heads to form the National Press Club Chorus, which consists mostly of White House correspondents, A.P. and U. P. men, and correspondents from papers all over the U. S. According to its conductor, Reinald Werrenrath, it even includes a few singers. Recently the chorus gave a concert in Washington, D. C., which was directed by Werrenrath and had two guest artists—Pianist Miklos Schwalb and Soprano Shirley Jondreau. Just to prove that change around is fair—or it's a long worm that has no turning—these scribes now have a chance to be written about instead of wielding the pen or typewriter anent some other innocent wight.

• • •

CARRYING COALS TO NEWCASTLE.
Cellist Mischel Cherniavsky leaves to visit his wife and sons in London, taking along sundry comestibles and fuel. (Story on page 10.) (Photo by F. Palumbo, N. Y. World-Telegram.)

Two musicians were on the honor list of Ten Women of the Year selected by Mademoiselle, fashion periodical. Winners of the award included Blanche Thebom, of Canton, O., and New York, Wagnerian mezzo-soprano of the Metropolitan Opera Association; and Susie Reed, of Columbia, S. C., and New York, 18-year-old singer of Irish, Scottish, English and American folk ballads to her own accompaniment on the zither or the Irish harp. A reception given by Mademoiselle, Dec. 27, in the Cottage Room at Hampshire House in honor of the finalists, was attended by notables of the screen, press and music world. Betsy Talbot Blackwell, Mademoiselle editor-in-chief, announced the decisions.

. . . And in Europe

Warsaw had its first opera since the war on Dec. 4, or so says the Polish Press Agency. The performance was a double bill of Moniuszko's Verbum Nobile—concerning which deponent knoweth nothing—and Pagliacci, which seems to crop up at the most unexpected places. Eugen Juszpreda is named as the conductor. The Germans burned down the Warsaw Opera, but still lyric drama goes on there.

Add gift department: The National Federation of Music Clubs has received thanks from the Athens Symphony Orchestra, conducted by one Philoctetos Economides, for the several thousand replacement instrument parts which they sent to keep that musical organization going. The acknowledgement, conveyed through Greek Consul General Nicholas G. Lely in New York, said: "I wish to assure you that this noble gesture on behalf of your Federation has been highly appreciated as much by the orchestra members as by their audience." Anyone familiar wtih the sad suffering in the land of Plato will understand what this fine gesture could mean at such a time.

The Ultimate Reality

The following poem seems to sum up a good deal of what we are all feeling in these troubled days, and indicates the power that music has, in some miraculous way, to help us through:

To Music

Music, let thy healing peace
On my spirit, sad and lone,
Bid its troubled striving cease,
Sent to draw earth close to heaven!

From the discord men have made,
From the struggle and the stress,
Lift me on thy gentle wing,
Strong to comfort and to bless!

Deeper, deeper canst thou reach:
Higher may we rise with thee,
Far beyond the skill of speech
Thy angelic minstrelsy!

Minister of God art thou,
Gift most blest to mankind given,
Benediction from on high,
Sent to draw earth close to heaven!

GRACE BUSH

THE MUSICAL PARADE: By the Staff

Holiday celebrations safely tucked away, the music world seems headed for a large and prosperous New Year. The Musical Courier staff takes this occasion to thank our many friends who sent us felicitations.

From what we are able to glean at this distance, the merry-making on the Pacific Coast was particularly enthusiastic. From Los Angeles come tidings about a Christmas dinner given by large-spirited Atwater Kent for a large number of blind veterans and others similarly handicapped who had worked in war plants. In addition to turns done by many notables of the screen world, Louis Kaufman and his wife Annette played violin and piano numbers.

• • •

From the same terrain flowing with milk and honey come greetings from Mr. and Mrs. L. E. Behymer on the occasion of their 60th wedding anniversary. The veteran manager and his *frau* are shown in pictures taken in 1886 and again in 1946, and appended to the whole are the following verses:

"Just a little sunshine, just a little rain,
Just a little happiness, sorrow, joy and pain;
Just a little poverty, just a little gold,
Thus the great eventful tale of sixty years is told."

"Bee" certainly has earned the esteem of countless artists in those years.

• • •

All was not sweetness and light, however, in the holidays, a period unusually prolific of lawsuits. Among persons suing was Jascha Heifetz, who applied for divorce from Florence Vidor, popular as a film actress before she wed the violinist in 1929; and among those who had a summons was Marian Anderson, the contralto, who is asked for the weentsy sum of $15,000 each by a woman and a child who allege that the singer's dogs bit them when they passed her Connecticut estate.

• • •

New Year brought a nice present for Benno Moiseiwitsch, the pianist, who, in the annual Honors of King George VI, was made a Knight Commander of the British Empire. He had played many times for Britons in the period of their greatest trials during the war.

• • •

Comes news that a Civic Light Opera Association of Greater Pittsburgh is in gestation, with a season planned for next summer by opera stars and others in the city's outdoor stadium. The series is assured by a gift of $50,000 by the Kaufmann Department Stores. This will mark the firm's 75th anniversary—a fine way to share such an occasion.

• • •

Dr. Enzo Pascarella, of Hollywood and San Diego, was among the holiday visitors to New York. The violinist returns at the end of the month to the Coast, where he is director of the Southern California Institute of Music. . . . Another was our old colleague, Frederick W. Riesberg, Liszt pupil and organist, who was active in New York and as Courier member for nearly fifty years. He recalled some lively anecdotes of other days in Europe, including one about Eugen D'Albert, who at 17 made a considerable furore in Liszt's Weimar classes—so much so that the Master remarked, *"Bei'm D'Albert gibt's immer etwas zu hören."* D'Albert was indeed destined to make a considerable stir in the world, and, not least, to be one of the most-married pianists, one of his spouses being that Titan of the Piano, Teresa Carreño. . . .

• • •

Rose Widder, our Cleveland Argus, sends this story about a novice who attended a symphony concert conducted by Vladimir Golschmann as guest conductor of the Cleveland Orchestra, in which mostly modern music by Antheil, Khrennikoff and Sibelius was performed. When asked how she liked it, the lady who was new to symphony concerts exclaimed enthusiastically, "Oh, very much! Hasn't the conductor beautiful hands? It was really grand to watch them!"

• • •

When it recently put on the Bennett suite from Gershwin's Porgy and Bess, the New York Philharmonic - Symphony invited John Tom Cali, banjo-player, whom Gershwin chose for the original production of the show, to appear with the orchestra. At rehearsal Cali is reported to have followed Conductor Rodzinski's work with great interest and then to have whispered to a member of the orchestra, "Say, this guy knows his stuff! What's his name?"

• • •

It is rumored that if Alexander Sved, the Metropolitan baritone, returns to Budapest next March (whither he has been invited to make guest appearances at the Budapest Opera) the fatted calf—if there is one—will be slain in honor of the native son.

• • •

When Bruno Walter conducted the Philadelphia Orchestra at Carnegie Hall on Jan. 8, with Desi Halban, young Viennese soprano, as soloist, it marked a musical milestone of a sort. For Miss Halban is the daughter of the late Selma Kurz, prominent coloratura of the Vienna Court Opera, who was discovered by Mahler, then its director. Walter also was a protégé and protagonist of this eminent composer. Coincidence: They performed together in the recent New York concert—Mahler's Fourth Symphony.

• • •

Congratulations to the fifteen new members recently elected to the National Institute of Arts and Letters. Among other celebrities are two musicians—Charles Ives, representing the older generation, but as "radical" as many of his still dewy confreres, and young William Schuman, who has so many fine works to his credit and this season stepped into the Presidency of the Juilliard School of Music.

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The repertoire of the Metropolitan Opera for the New Year according to our confrere H. W. L., shows a tendency to make propaganda for Arizona. What operas were being carolled to cheer the patrons? Traviata on New Year's Eve and La Boheme on the holiday itself—both dealing with the sad fate of heroines afflicted with phthisis. Perhaps this has something to do with new resolutions, and patrons are being tactfully told that it doesn't pay to indulge, even so harmoniously, in moral peccadillos. Opera is a terrific morale-builder, is it not?

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When Mischel Cherniavsky recently departed for a three months' stay in London, he took along not only his prized cello but a substantial array of articles to provide for necessary heat and nourishment. A quarter-ton of coal for his 11-room house was delivered in bags at the pier, together with sundry viands and drinkables. Picture on page 9 shows him about to embark.

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Some compilers of musical volumes seem to follow the precept that borrowing from one authority is plagiarism, while doing the same with a number of them is research.

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Petrillo, never one to do things by halves, has set out to bring Dr. Joseph E. Maddy, director of the National Music Camp at Interlochen, Mich., on the carpet before the union's executive board at Chicago, Jan. 15, to show cause why he should not be ousted from the AFM for teaching at the camp which he founded and directs. The Union put the Camp on the "unfair" list—a fearsome accusation in Union Musician-Land. Maddy's student players provide competition for professional players—or so Mr. P. alleges! He next is going to get after those wicked rhythm bands, which, according to dark rumor, are flourishing brazenly in the kindergartens.

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Vaclav Talich, former conductor of the Czech Philharmonic Orchestra, has been officially cleared of a charge of "collaboration."

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Better get in on the ground floor, if you can, for those world tours which are now beginning to revive. Marjorie Lawrence recently arrived home by air from Europe, where she sang in some 15 leading cities of Britain and the Continent. Not for the troops this time—real, professional engagements, and she made a hit, too.

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Tonal Tattling: Stravinsky became an American citizen on Dec. 28; ditto Mme. Stravinsky. . . . The Detroit Symphony, under Karl Krueger, will perform in February a Scherzo-Tarantelle by August Maekelberghe, Detroit organist-composer and correspondent of the Musical Courier. . . . Back in New York after three and a half years with the Army, Raymond Swenson, baritone, is re-embarking on his musical career. Good luck! . . . Joseph Schuster reports the loss of a case containing eleven fine cello bows valued at $6,000, being shipped to him by railroad from his summer home in Idaho.

Robert Malone, tenor and director of the chorus bearing his name, while singing in some special Sunday concerts for the prisoners at Sing Sing, discovered a patriotic number composed by James McGrane, a guard for 15 years at the prison. He had it recorded and presented to General Eisenhower, and it has been done on programs for the latter. . . . Postscript: At the first Sing Sing performance, the pages were turned by Madeleine Webb, the beautiful murderess!

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The vicissitudes of touring companies, as you know, have recently called for the best acumen of their managers. One impresario, who shall be nameless here, tells of some tall maneuvering in order that the "show could go on"—in this case the garden scene in Traviata. The company baggage arrived without the highly important chairs and table at which Violetta indites her tearful note of renunciation.

Was our manager stumped? Not a bit of it. Strolling through the town just before the performance, a harried look in his eye, he entered a club across from the theatre. Lo, in the lounge he saw some substantial citizens reclining in de luxe reed chairs which he required, while nearby was a dainty desk which could, with a little stretch of the imagination, repose in a demi-mondaine's back yard.

His finesse was equal to the occasion. Striding up to the citizens in the chairs, he began to examine the legs of the latter—not the former—with solicitude.

"This wicker's loose, sir. Your trousers are liable to be ruined—"

"Eh?"

"Just a moment," he went on, hoisting the bewildered patrons out of the seats. "We'll have them fixed in a jiffy." He and his assistant departed with the two chairs and desk, thrusting some free passes to the performance into the hands of the open-mouthed manager of the club. "Come over and see our show."

P.S.—They did.

THE CRITICS FACE THE MUSIC

Sixteen New York Reviewers Answer Some Critical Questions About How They Function — The First of a Series of Articles Written Exclusively For the Musical Courier

By ALIX B. WILLIAMSON

SOMETIMES USES "HUNCH" METHOD:
OLIN DOWNES,
Music Critic, New York Times. (Pictorial Feature Service.)

. . . OFTEN RELIES ON "GRAPEVINE":
VIRGIL THOMSON,
Music Critic, New York Herald Tribune. (Photo by Toppo.)

In a typical musical season—that which extended from September 1, 1944, through April 30, 1945—more than 550 New York recitals were given by individual vocalists and instrumentalists in the city's four principal auditoriums devoted to such events—Carnegie Hall, Town Hall, the Carnegie Chamber Music Hall, and the New York Times Hall.

While the business arrangements in almost every case were handled by the recital department of an established concert management, to which a flat service fee was paid, only a small percentage of the artists were among those appearing on the active booking lists of any management, and not more than two or three received financial aid from any management in financing their New York performances.

The cost to the artist of giving one of these recitals ranged from a minimum of $300 in the Carnegie Chamber Music Hall to as high as $1,800 in Carnegie Hall, itself. Yet less than 10% of the performers had enough of a following or box-office draw to cover their expenses in ticket sales, let alone to realize any actual profit.

Why did the remaining 500 or more singers and players work long months, or even years, in preparation for a single New York appearance, and risk the savings of a lifetime—or, in many cases, whatever funds they could beg or borrow—merely for the chance to perform for an hour or so in a half-empty auditorium? The answer is obvious. Each one of these artists had been advised that, before his or her career could be further promoted—either in terms of being taken under regular management for the first time, or in terms of being booked for more engagements throughout the country at higher fees than in previous seasons—laudatory press notices of recent date would have to be obtained from the all-powerful music critics of New York's daily newspapers.

The Odds for Success

Yet, of the 550 New York recitalists in our typical season, perhaps a third were even faintly successful in achieving their primary objective—a handful of these accorded really fulsome printed praise, the others merely lucky enough to be able to extract a creditable quote or two from an otherwise unenthusiastic report. The fate of the remaining two-thirds was about equally divided between frankly adverse criticisms; terse news stories stating merely that a given artist had played a given program in a given hall at a given time; and a lack of any mention whatsoever in the next day's journals.

Like the defeated competitors in any other contest, the losers in the annual New York recital marathon rarely recognize those shortcomings of their own which may have been responsible for their failure. They assure themselves that, under different management, in a different auditorium, on a different day, they would have fared far better at the critics' hands. They argue that they would have been more favorably received, had they but had the influential friends to effect a personal introduction to this reviewer; the money to take a few high-priced coaching lessons from another; or the shrewdness to program one of the latest compositions of a third. When all other excuses have been exhausted, they find consolation in insisting that New York's professional music critics are a lot of dyspeptic ogres, knowing nothing about music and less about writing, whose hearing is distorted by a strange assortment of personal prejudices, and who review concerts only for the purpose of venting the perpetual ill-will born of their own frustration.

Questioning the Critics

During the past few weeks, I have had the privilege of meeting personally with each of the sixteen reviewers of musical events writing under their own by-lines in the eight daily New York newspapers which provide regular concert coverage—The New York Times, The Herald-Tribune, The Journal-American, The New York Post, The World-Telegram, The Sun, PM and The Brooklyn Eagle. To each I have put a series of frank questions regarding those factors, other than pure artistic merit of performer or performance, which might in any way affect the printed criticism. Let us imagine, I have suggested, that a hypothetical Jane Doe, completely unknown to you, is actually the greatest dramatic soprano since Kirsten Flagstad, or that a hypothetical George Spelvin, of whom you have likewise never heard, is a violin virtuoso combining the technique, tone and musicianship of Heifetz, Kreisler and Menuhin. What conditions would decide whether or not you would cover the artist's New York recital at all? What aspects of the concert, other than the purely musical, would contribute to your favorable or unfavorable reaction? And what considerations would determine the amount of space you would devote to its review in your paper?

Before considering the specific responses of the members of the critical corps to these and other specific questions, it might be interesting to venture a few general impressions of the reviewing fraternity and their approach to their job carried away from all of these recent conferences. All of the critics consulted are in vociferous agreement, in the first place, that there are far too many concerts given in New York each season by artists who are altogether unprepared for a serious, critical evaluation. New York's concert halls, the critics all believe, should be reserved for mature and thoroughly experienced performers, who can measure up to the highest critical standards, and should not be used as proving grounds for the merest tyros.

A GALA AUDIENCE AT CARNEGIE HALL.

The majority of New York's music scribes are altogether unaware of the importance attached to their opinions elsewhere throughout the country, and of the omnipotence with which they have been vested by artists and their managements in making or breaking a musical career. Many of them, when faced for the first time with this reality, heartily deplored it, while all rigorously resented any insinuation that their failure to cover a particular concert or to point up the merits of a particular artist might be a neglect of duty or a misuse of authority. The critic, most agreed, has no responsibility whatsoever to the artist, and cannot be expected to take into consideration the artist's career problems. His responsibility is only to his paper and its readers, to report that which is of the greatest news interest to the greatest number.

Declaring themselves more eager always to discover significant new talent, than to devote the space which they are allotted to the less newsworthy material provided by inferior performances, the critics interviewed all insisted that they bend over backwards to write favorably of an artist, wherever possible, and approach every performance with an open mind. While several admitted that questions other than artistic merit might necessarily determine whether or not they would cover a particular event on a particular date, all affirmed that, once they were in the concert hall, their judgment would be based solely on the quality of performance delivered, and unaffected by any other considerations.

Some General Impressions

Of the factors deciding for them whether or not they should attend a particular concert in the first place, all agreed that the program itself was the strongest and all heartily favored less hackneyed programming, stressing the availability to performers not only of much fine new music, but also of many rarely performed works of those classical masters who are invariably represented in the concert hall today by the same four or five compositions. All of New York's music critics are fiercely proud of the fact that, unlike some colleagues in other cities and countries, no member of their circle can ever be "bought" for any price. All regard their present jobs as important and challenging, and none seems to indulge the slightest nostalgia for a performing career of his own, or the slightest frustration at not having achieved it. So far as could be determined across the luncheon table, moreover, none of the ladies and gentlemen in question suffers from even a tinge of chronic dyspepsia.

(*Continued on page* 65)

ARTIST TRAVEL IN THE ATOMIC AGE:

ARTURO TOSCANINI
and Mrs. Toscanini arriving at Rio de Janeiro in transit via Pan-American World Airways from Miami to Buenos Aires.

TRANS-ATLANTIC
Four-engine Douglas airliner. This is the type of aircraft which American Airlines' System, through American Export Airlines, will fly across the North Atlantic. (American Airlines Photo.)

TRANS WORLD AIRLINE
TWA
NC86505
PASSENGERS ONLY
110

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TWA'S LOCKHEED CONSTELLATION,
carrying 51 passengers coast-to-coast in a little more than 10 hours, or 47 passengers to Europe in less than 14 hours, is said to be the world's first transport to fly at 300 miles an hour speeds in regular commercial service. (TWA Airlines Photo.)

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THE FEMININE TOUCH.
One of the hostesses on an Expreso Aereo Interamericana, S. A. passenger plane. (Photo by Cooperativa Fotografica.)

(Below) OFF FOR BRAZIL
Some singers from the Metropolitan Opera and the Chicago Opera board the Brazil Clipper of Pan American World Airways in Miami en route to Rio de Janeiro for the opera season of the Brazilian capital. Left to right: Agatha Warren, Leonard Warren, Stella Roman, Alessio de Paolis, Sidor Belarsky, Elise Kullman and Charles Kullman. (PAA Photo.)

AN AMERICAN WORLD A

HEITOR VILLA-LOBOS ARRIVING IN HOLLYWOOD
L. to r., Mervin Travis, representative of the Motion Picture Society of the Americas; Villa-Lobos; Werner Janssen, conductor of the Janssen Symphony; and Carl S. Dentzel of the Southern California Council of Inter-American Affairs. (Pan-American World Airways Photo.)

AIRLANES OPENING TO ALL THE WORLD

POINTER MARKS THE SPOT.
André Mertens, Director of Columbia Concerts' Foreign Division, traces the air route to Australia for Maurice Abravanel, who will conduct the Sydney Symphony by invitation in January, February and March. (Photo by Ben Greenhaus.)

TWA BOEING STRATOLINER IN THE CLOUDS.
This four-engine transport flies non-stop between New York, Chicago, Kansas City, Los Angeles and San Francisco, cutting three hours off the fastest existing DC-3 schedules between East and West Coasts. (T.W.A. Airlines Photo.)

ONE of the quickest jobs of reconversion and staggering expansion is being done by the sky travel companies, and the speed, comfort, safety and economy of these global routes are putting the world tour for an artist in the same category as a transcontinental itinerary is at present. Dinner in New York and overnight to Paris is a reality, as of now. And even in pre-war days, Lily Pons once flew from France to Rio de Janeiro, sang a benefit performance and returned to Paris in time for her next scheduled Lakme. During the war, more North American artists than ever before appeared in Latin-American opera houses and concert halls, thanks to air travel.

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Australia and Africa, too, are included in the shrinking space areas, China and India are not the remote points we used to conceive them. Time to Alaska and South America can be calculated in hours instead of tedious days.

Big liners, some converted from military transports, have luxuries unknown to G.I.'s, meals; comfortable berths; some have observation lounges. Complete cabin pressurization keeps passengers as comfortable in the substratosphere as at sea level.

From the economy angle, fares are being lowered and will continue downward as newer and better planes are designed. One company has reduced its transcontinental fare from $400 to $118.30, less than first-class railroad fare and Pullman, plus complimentary meals aloft, and no tipping allowed.

Concert managers are ready with expansion of their own, made possible by this fast and easy travel, and plans are being made—in some cases are already in operation—with finances, audience-building and routing as thoroughly worked out as in less spacious tours. Passport barriers, too, will be eased as international reorganization progresses.

—Mary L. Stoltzfus

MARJORIE LAWRENCE
boards a Pan American Clipper at Miami to give a concert in Havana.

(Below) ROOMY COMFORT
will be provided in 300-mile-an-hour, four-engined Douglas DC-6 planes ordered by United Air Lines for service beginning in the summer of 1946.

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TWA's LOCKHEED CONSTELLATION TRANSPORTS
fly the airline's transcontinental service with a crew of five and accommodations for 51 passengers. Crew members include Captain, First Officer, Flight Engineer and two air hostesses. (TWA Airlines Photo.)

EVOLUTION OF THE CONCERT PROGRAM:

Our Tonal History Since 1880, When Musical Courier Began, Shows Vivid Contrasts

By **HAROLD C. SCHONBERG**

Music in the United States has come a long way since the frontier days and the exhortation not to shoot the pianist because he was doing his best. We are very sophisticated today. At least, we think we are. But so did our ancestors when they viewed Adah Isaacs Menken in pink tights while ministers preached that Sodom was upon us and compared her unfavorably to that certain woman of Babylon.

If we pause to reflect, it is no very comforting thought that our sophistication will appear very naive fifty years from now, just as a concert of the nineteenth century appears as old-fashioned as a crinoline petticoat to us Tastes are as capricious as ladies' fashions; every decade has its own flavor, its own hobbyhorse. Yesterday we had music decked out in plush and ribbons; today it is streamlined in chromium. Man and music advance together and commit the same errors together. Man and music also laugh at their errors, but usually from the safe vantage point of a few generations, where anyone can be smart.

When Our Music Was Young

In the 1870's, musical tastes in America, outside of one or two cultural centers, were apt to be primitive. Only ten years later there was a decided improvement, and looking through the Musical Courier's 1880 file one can see how much Theodore Thomas accomplished. It was a lucky thing for New York and the general cause of music in America that Theodore Thomas came along and shook a big stick. Had he not washed behind the ears of the reluctant musical public and hurled blockbusters at the established structure it would have taken much longer before an adult view was established. Before his time a concert was less an evening of music-making than an endurance contest. It was not only the dismal length of the concerts, nor the grievous procession of soloist after soloist, nor the inevitable Air and Variations for over-ambitious soprano and flute, though those were bad enough. Worse yet was the calibre of the music. As a gesture of ultra-modernity a symphony by Mendelssohn might be played. Then again, it might not. He was so advanced, so frightfully classical, you know, while everybody could understand dear old Rheinberger.

Dear old Rheinberger was often played. So were dear old Auber, charming old Svendsen and lovely old Meyerbeer. So also were William Shakespeare Hays (The Little Old Log Cabin in the Lane), the Rev. Robert Lowry (I Need Thee Every Hour) and Sir Arthur Sullivan (The Lost Chord). So were, on each and every concert, many choral works, violin fantasias, vocal duets, piano solos and orchestral interludes. The audience had to get its four-hours' worth; one didn't pay a dollar for nothing.

But while Thomas strove to change all that and made his programs approximate those of today, even he couldn't erase the naiveté of the musical public. "They are to have in Brooklyn again," reads an 1881 notice, "the great Emma Abbott and her troupe. Students of singing should go to listen to her trill." One reluctantly avoids speculating on the trilling affair and hopes that those who braved the journey considered the spectacle with appropriate emotions.

The Era of Plenty

Outside of New York, concerts tended to be gargantuan in length and colossal in boredom when viewed from present standards. Consider this by the Rochester Philharmonic (1881): an Auber overture, Rode's Air and Variations (soprano and quartet accompaniment), Mendelssohn's Italian Symphony, a Moscheles piano concerto, Rossini's Semiramide Overture, a tenor solo, an orchestral piece, a soprano solo, and three selections from Berlioz' The Damnation of Faust.

In the small towns, local talent met musical needs. The teacher would put on her best bustle and usher all who could play, sing, or had a specialty onto the stage, where the audience would be feasted with great music. A popular excerpt was Barnby's I Love You Like the Tender Bird; another was the Grande Fantasia on The Merrie Miller of Mitchum, usually sandwiched between a solo on the jew's harp and a recitation. There might also be ambitious excursions into Litzt, Mosart, Back or Hayden, as they were likely to be spelled.

Nor, even in the metropolitan centers, were there solo recitals as we know them today. It may be that recitalists did not have enough nerve to face an audience alone, but whatever the reason they generally rounded up plenty of support. Mr. Richard Arnold, a popular violinist of the 1880's, in his annual recital appeared only twice as soloist although there were seven groups on the program. The remainder of the time he participated in a quartet or was off the stage, possibly lying prostrated in his dressing room overcome with the effort of making music. Or perhaps he was just plain bashful. Not until much later did violinists dare to come out alone and remain that way.

Sam Franko was another popular violinist of the day. His concert in 1884 is typical enough to be quoted in full. Assisting artists were Mrs. Gramm (she sang songs by Ries and Moszkowski), Mr. Giese (who played Le Désir soulfully on the cello), Miss Franko (Chopin waltzes) and a string trio which joined Franko in a quartet by Hollaender. Franko even got around to playing some solos by Klein, Godard and Svendsen. The next day the review had much more on the assisting artists than on what was supposed to be the central figure. Such were the occupational hazards in those days.

When Trilling Was Thrilling

Song recitals were similar in construction. When Miss Emma Nevada appeared in 1885 she had the slight assistance of five musicians. The music presented was unbelievably slight; apparently the audience liked it, but not the critics. Reviewing then was less urbane than it is today, or possibly the libel laws were less comprehensive. Wrote one testy gentleman: "From the artistic point of view little can be said. . . . There can be only one definition for the indiscriminate applause . . . and that is that the overwhelming majority of auditors consisted of persons who were admitted free of charge and for that reason felt themselves under special obligations to encourage the management. It would be evidence of insanity to believe that many persons paid two dollars to hear such a concert."

IN THE HEYDAY OF DIVAS: Tetrazzini alights from her limousine for a concert (circa 1912.)

Patti and Sembrich were abnormally popular. Both appeared regularly in Carnegie Hall after that building was opened; Patti would appear in two out of ten scheduled numbers, encore with the inevitable Home, Sweet Home and The Last Farewell, and vanish in a cloud of greenbacks. Melba, Bispham, Schumann-Heink, Bonci and others of the Metropolitan's great singers also gave concerts, sharing the program with a brace of singers, pianists, and miscellaneous instrumentalists with miscellaneous ideas about music. Sembrich, a truly great singer and musician, showed unheard-of initiative in presenting programs composed solely of folksongs of various nations. Commented one paper: "Rather a daring undertaking . . .," and mumbled something about educational value.

Another aspect of the age was the large number of choral societies. There were the Gounod Choral Society, the famous Liederkranz, the Orpheus Society, and the Caecilia Ladies' Vocal Society. A thriving organization was the Downtown Tammany Political Choir, a very well-trained organization, but the tiger preferred to work alone, quietly, and sang beautiful words only into the ears of willing constituents.

In the late 1880's, in New York at any rate, there came to pass a certain amount of experimentation with the monsters of modernity. Some, like Wagner, Liszt and Berlioz, secured a strong foothold. The backbone of the repertoire was Beethoven, with Mendelssohn, Schumann and Mozart runners-up. Among the more popular composers were Rubinstein, Raff, Moszkowski, Scharwenka, Goldmark and Volkmann. Looking over the programs of the progressive Chicago Symphony one is struck by their solidity and musical probity. The forgotten names of composers who were given an occasional hearing occur no more frequently than corresponding modernists on ours, and about the same percentage will live.

Modernism Rears Its Head

The years before the first war were hectically engaged arguing about Strauss and *"verismo,"* Schoenberg and atonalism, Scriabin and mysticism. Everybody was highly cultured then; by 1911 singers who gave recitals the old way were looked on condescendingly as curiosities. Tetrazzini, in March of that year, gave a recital accompanied by a hodgepodge of artists, or, as one critic put it, "with the assistance of a 'concert company' of the kind that used to be accepted in New York."

Schoenberg and Strauss were the men to watch. Some of the older musicians were disturbed by the new forms. Richard Aldrich did not like them, and started asking rhetorical questions: "Will our grandchildren see it and smile indulgently at the bewildered listeners of 1914? The question is not really important; bewildered listeners of 1914 can only listen for themselves." 1915 saw the premiere of Schoenberg's Kammersymphonie. Aldrich again did not like it, and loudly started asking exactly the same rhetorical questions, word for word, but changing them to read "bewildered listeners of 1915."

Aldrich knew a good line when he wrote one but apparently did not dare to use it a third time. He grew really exasperated at the Scriabin Poem of Fire, in which Modeste Altschuler, the conductor, according to the composer's direction, introduced the color organ. Huneker was more interested, but most of the other critical comment had a discreetly familiar ring: ". . . however . . . on the other hand . . . all in all . . . but . . . perhaps . . . nevertheless." Strauss' operas Salome and Elektra nearly caused a riot at their first performances, and program-music, in spite of protests, became a recognized form.

World War I Foibles

And then came the First World War, which changed values temporarily. As overtones to the Muck episode, people outdid themselves in patriotic endeavor —especially the vocal contingent—singing the national anthem at the drop of a flag. As in the affair just concluded, all public performances were prefaced by the anthem. Rosa Raisa draped two huge flags over the stage of Carnegie Hall for her concert. So did Fremstad and Farrar. Matzenauer stopped her recital to sing, by request, The Star Spangled Banner and Dear Lad of Mine, in a Carnegie Hall decorated with flags and posters. Monteux, leading the Boston Symphony Orchestra, opened a concert with The Star-Spangled Banner and hastily followed it with the Marseillaise and Italy's Marcia Reale.

Caruso too was violently patriotic, going even so far as to learn phonetically Over There, which he must have sung hundreds of times. He made a recording of it also, a really thrilling affair, with his great voice ringing out resonantly. The words themselves, as they sound on the disc, emerge something like this:

Juhnny git yuh gawn, git yuh gawn, git you'rre gawn
[something] on duh rawn, awn duh rawn, awn duh rawn,
He-ayh them col-ling you hand me
Evey son of lih-beh-tee, etc.
Oveh they-arh, Oveh they-arh,
Send the ward, send the wart oveh they-arh,
That dthe boyce arre com-ming, dthe boyce arre com-ming,
With rah-rah-pomming everywherre, etc.

Singers appeared at Liberty Bond rallies rejoicing their listeners with patriotic songs, and it was a great day for American ballads. Performances of German music dropped like an impresario's

FROM ERA OF BEL CANTO TO ATONALITY

heart after reading an unfriendly press. But naturally all this was artificial, and shortly after hostilities managers were beginning to send "come-home-all-is-forgiven" letters to their German artists.

"Music of Future" Born

The 1920's definitely were the Music of the Future. Down with the conservatives; down with the established way of things! This is a modern world, it's a free world, it shouldn't be shackled by conventions! The only difficulty was that the music of the future largely fell flat on its face, but it was fun while it lasted. (To be sure, as in every musical era, a few masterpieces were winnowed from the chaff.) Everyone mounted a musical soapbox and hurled cacophony according to his special cult. Stravinsky was the new prophet. The atonalists sneered at the polytonalists; both laughed at the quarter-tone specialists, who in turn derided those who were developing new scale systems.

The upstart jazz was beginning to make real headway and serious composers began to dabble in it. Paul Whiteman's famous symphonic jazz concert (1924) made Gershwin an important figure. Ornstein, Antheil, Varése, Carillo, Cowell, Barth—those were the fair-haired boys. A composer named Sibelius was beginning to be heard, but he was much less exciting than the French Six or that new Russian, Prokofieff. Some interesting combinations of instruments were added to the orchestra—typewriters, taxi horns, sirens. Romanticism? A decadent symbol of the past.

The Music of the Future, if it did nothing else, spurred experimentation and curiosity. It had its pitiful aspects and meretricious undertones; it also was necessary as an escape valve for the restless young men of the post-war generation. As far as the critics and public went, it was much too close for evaluation, and anyway, there was no precedent. Listeners moved cautiously. How could one evaluate a tone cluster? How could one disparage a super-counterpoint for an orchestra of whistles? Nothing like it had been heard before; perhaps the composer was the new, true, musical Messiah. One has to keep on the right side of God.

How to Be Popular in the 20's

There was one word that described the scene: "interesting." The more incomprehensible a piece was, the more "interesting" it was. People no longer used the words "melodic," "ingeniously harmonized," "well constructed." The advance guard of young intellectuals would go to a quartet of triangles with washboard accompaniment and discuss it seriously. "Interesting."

The break from the past was going to be complete; new developments were on the horizon. In Greenwich Village a group of radicals were writing music that would do away with instruments. Interesting, wasn't it? And such intriguing titles: Gymnopédie, Ionization, Intégrales, The Iron Foundry, Pacific 231, Vestiges.

Those were the days when all a composer had to do was impudently stick out a musical tongue and be different. If he could tie in with the advance guard of poetry and art, so much the better, but above all he had to be original before the intellectuals would call his work interesting. Among the prerequisites were a loud avowal to do in music what e e cummings was doing in verse, an avoidance of anything resembling a consonance, a thorough lack of musical tradition, and a facility for bizarre instrumental combinations. Certainly there were serious modernists who deplored the situation, but at the time few could distinguish them from the esthetes, so it made little difference what one did.

A Chastened Decade

Possibly as a form of reaction, the period from 1930 to 1940 was one of cautious conservatism. The Music of the Future became a Thing of the Past. Audiences were shockproof and more sophisticated. What with the radio and phonograph, more music was heard than ever before and pure sensationalism was soon discovered Sibelius came into his own, as did Ravel, Stravinsky and Shostakovich. The classic masters continued to hold their own.

THE "DARK CELLAR" SCHOOL

of music drama flourished before World War I. Its themes were often agonizing, its scoring full and excruciating, its length forbidding. After the war the fashion veered to small orchestras and economy of orchestration. Above, a scene from Strauss' Elektra at its Dresden world premiere (1909), with Schumann Heink, left, as Klytemnestra and Annie Krull as the heroine. Hammerstein staged the work in New York in 1910.

A study made not long ago revealed that the leading ten composers in 1935 were Beethoven, Brahms, Mozart, Wagner, Tchaikovsky, Sibelius, Bach, Richard Strauss, Ravel and Schumann. They comprised fifty per cent of the repertoire, with the first three responsible for twenty-five per cent.

At about this time, moreover, the American composer began to get his first break, and patrons were discovered who would sponsor his work. Another significant fact was the emergence of chamber music as a box office attraction. As in any good Class D picture, the storm-clouds of dissonance and polytonality moved away and music looked upon a peaceful, sunlit scene composed largely of Beethoven and Mozart quartets. With the success of the New Friends of Music in New York, cycles began to be scheduled with regularity. It was an eminently respectable audience and took itself seriously. It still does today.

The Era of Swing

The last five years have brought certain changes, undoubtedly because of the war. At a time of great emergency not all people want to concentrate upon sublimity and serenity in music. There consequently was some relaxation of standards. People wanted to be amused, and jazz was one of the answers. It never made many inroads on the symphonic repertoire itself but in the last few years has made significant appearances in concert halls. There have been jam sessions at the Metropolitan Opera House, swing recitals in concert halls and the invasion of folk singers. All of this is fairly unprecedented in our concert life, although the phenomenal success of the first all-Gershwin concert at New York's Lewisohn Stadium was a significant indication of a new trend.

Managers are never slow to catch on. Seeing that there was a demand for popularization and the light touch, they began to book harmonica players and tap dancers in joint recital. Ballad singers now are a regular part of the concert scene and are billed along with great singers and instrumentalists. The opera and symphonic repertoire seems to have been stabilized for the time being, but veteran concert-goers talk about other days, as veterans will, and are confused by saxophone specialists appearing on boards where Busoni and Sembrich trod.

As to the Future . . .

Whether this is a passing trend is difficult to guess. In 1880 the public took its fantasias seriously and we snicker at them today. In 1945 a large portion of the public is taking harmonicas and swing seriously, and supporting them in concert. The question is: Will our grandchildren see it and smile indulgently at the bewildered listeners of 1945?

If the trend continues, programs are in for a bit of a change. In line with our usual progressive tendencies and insight into the future we wish to be the first to present a hypothetical specimen program of what yet may come to pass:

UNO AUDITORIUM

Concert by the World Philharmonic and Assisting Artists

PROGRAM

1. Symphony for Electronic Instruments Shostaprokurian

Composed at fissionary heat, this work is scored for cathodoscope, detectorin, atombell, jet viols and the usual stringed aetherobasses.

2. Three Atomic Dances Grahameri and Company

At the end of the third dance the performers are positively guaranteed to disintegrate.

Intermission I

During this intermission there will be a swing competition between the Russian Hepcats, the Argentinian Tomcats, the Alaskan Bobcats, the Vassar Catcats and the UNO Dogcats.

3. Folk Song Symphony............Harrisburg

The fifty soloists will simultaneously sing folk songs of their native lands in their native tongues, while the orchestra and chorus will play a medley of tunes from every nation that is a member of the UNO.

4. Concerto for uraniumharp and orchestra ....Cowése

Mr. Cowése, who is playing the solo part, will also juggle six members of the orchestra and do a tap dance routine on the podium during orchestral tuttis and between movements.

Intermission II

During this intermission the stage will be cleared for a boxing exhibition between the conductor Leopold Toscowski (weight 287) and critic Harold Schonbohn (weight 286). This is a grudge fight to the finish. At the end the winner will challenge anyone in the audience. If Maestro Toscowski does not survive, the orchestra will be conducted in the final number by a member of the audience picked by the master of ceremonies.

5. UNO Blues ....Gouldwin

In the last movement of this work the audience is invited to sing with the chorus and join the triumphant procession of orchestra, chorus and soloists in the final dance from the stage to the champagne bar.

N. Y. Philharmonic-Symphony Will Tour in 1947-8

Columbia Concerts, Inc., has concluded arrangements with the Board of Directors of the Philharmonic-Symphony Society by which it will bring the orchestra to the cultural centers of the country through post-season tours in 1947 and 1948. The tours will be arranged through Community Concert Service, a subsidiary of Columbia Concerts.

The 1947 itinerary will take the Orchestra, for the first time in its history, through the South. The tour begins April 14, at the conclusion of the regular subscription season in New York, and will last for a minimum of four weeks. The Sunday programs will be broadcast by the Columbia Broadcasting System, emanating from the city in which the orchestra is booked on that date, if arrangements with CBS are concluded.

The Philharmonic-Symphony will travel as far south as New Orleans where it will present a three-day festival (Saturday, Sunday and Monday) in connection with the celebration of the 45th anniversary of the New Orleans Philharmonic Society. In Chattanooga it will play before the largest Community Concert Association in the country.

DIARY OF A NEW YORK CONCERT

First, research. Appleton and Field unearth two-piano scores.

Zino Francescatti rehearses at home for his appearances with the N. Y. Philharmonic-Symphony, Madame F. at the keyboard.

Marisa Regules has a final fitting on the gold brocade gown designed to dazzle the pianist's Carnegie Hall audience.

IOTA TAXI SE
RATES
20
5

Taxi! Sascha Gorodnitzki, pianist, is off for Carnegie Hall.

Encore! Nestor Mesta Chayres, Mexican tenor, bows to recalls in Town Hall.

The show goes on. Jennie Tourel sings with Leopold Stokowski at Madison Square Garden.

Marian Anderson greeted by Ellabelle Davis, soprano, right, backstage at Carnegie Hall.

Edward Johnson congratulates Maggie Teyte after her Town Hall program.

5 A.M. finale. Dorothy Minty, violinist, sits up to read her excellent notices in the early editions.

(Photos of Appleton and Field, Sascha Gorodnitzki, Zino Francescatti, by Ben Greenhaus; of Marisa Regules, by Tommy Weber; Nestor Mesta Chayres, by Ralph Bolio; Maggie Teyte, Wide-World Photo).

MEET THE MANHATTAN MANAGERS!

Thumbnail Biographies of Some Leading Figures

By **ROSALYN KROKOVER**

You hear a lot about temperamental artists and their idiosyncracies. What you don't hear so often are stories about their managers, who have the responsibility of promoting the artists' careers. Managers (it will come as a great surprise to some) also have human attributes, and not all sit behind golden desks writing their contracts with diamond-studded pens. Some are sober and serious, others flamboyant and ebullient. Some shun publicity, others demand top billing. Their temperaments vary from nervous to highly nervous; their musical tastes from Bach to Kern. They are as varied a lot as their artists, except that usually they work in anonymity as far as the general public is concerned.

To the majority of concert-goers, managers are merely names at the end of a printed program. There may be a dim realization that they play some mysterious part in bringing the artist before the public, but that is about all. Some obviously prefer it that way, and it is next to impossible to get any specific information about them. Some were caught in the holiday rush and could not get anything to us in time. Whatever material we have been able to obtain has been listed below—in alphabetical order, we hasten to add.

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GEORGE LEYDEN COLLEDGE: Mr. Colledge was born in London and studied in Canterbury College (without a "d"), New Zealand. From there he made a slight trek to Northwestern University, and then another migration to London, where he was a Fellow of Trinity College of Music. In London he had managerial experience with Powell & Holt. Returning here, he joined the Judson management, and for the last twelve years has had his own business. He is emphatic about his dislike of Mozart operas and ultramodern music but admits a fondness for nearly all other music. In the latter category his pets are Puccini operas, German lieder and English songs. Among his hobbies are carpentering, gardening, motoring and cooking. Especially cooking; good food brings a glint to his eye that ordinarily La Boheme alone can bring. Note to job-hunters: don't whistle when waiting for your interview. Mr. Colledge can't stand it. And above all, don't bring any baked apples. He can't stand them either.

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LAWRENCE EVANS: Soft spoken, always dressed conservatively, Lawrence Evans' life is planned and orderly. He is a man of system and all of his work is done according to schedule. Mr. Evans, a vice president of Columbia Concerts, entered the managerial field by accident. He and his associate, Jack Salter, were acting as local managers for a concert Galli-Curci gave in Atlanta, his home town. She was dissatisfied with her manager, and on the spur of the moment asked the two young men to manage her exclusively. Within a few years their list included many eminent artists. The Evans policy is to work in close association with them even if it sometimes necessitates travelling wherever they go. One of his fond memories is a competition that one of his tenors had with a flock of sparrows that were nesting in the concert hall in the small town in which he was singing. A former singer himself, Mr. Evans attends performances at the Metropolitan Opera House an average of four times a week during the season; at other times he might be found in the theatre or at sporting events, especially boxing, polo or hockey.

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ROBERT FERGUSON: The Eastern manager and a vice-president of the Community Concert Service was born in Clearfield, Pa. After the usual schooling he went to the University of Florida business school, where he participated as a vocal soloist on the opening program of Florida's first radio station—WJAX. That was in the early 1920's. He left temporarily to study voice in Boston, but later returned to take his degree. His first managerial venture was in Florida; it crashed with the Florida boom, and in 1929 Mr. Ferguson came north and joined Community Concerts. He is a good golfer and expert swimmer, and the father of four children. Columbia Concerts owns more prolific parents, but he is the only one who has sired twins, which he feels is something of an accomplishment, even though it caused a need for more space and a drastic remodelling of the country home that he built himself.

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WARD FRENCH: Like many of his colleagues, Mr. French has a thorough musical schooling. Born in West Branch, Mich., he secured a B. Mus. degree from Albion College and later was head of the music department in an Idaho high school. His first managerial venture came in 1918, when he was booking director for the Redpath Chautauqua. Now he is a vice-president of Columbia Concerts and President of its Community Concert Service. Both of his children have achieved success in radio and stage appearances; one at present is playing the leading role in the Boston company of The Voice of the Turtle. Mr. French has the instincts of a landed squire. He likes dogs and the country life, has a flower garden that is his pride and the pride of the neighborhood, and even grows vegetables, freezing them in winter. Musically, he is as interested in the listener as in the artist, since he believes that artists are being created faster than audiences. Thus, his aim is to create new listeners.

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RAY AND BELLA HALMANS: The Halmans sisters have been in the concert management for many years, dating back to the Wolfsohn Musical Bureau. Both were born in New York City, educated abroad, and have done everything together. Both are talented practicing musicians; Bella often accompanies Ray and plays in string quartets with friends. Their favorite spot is an old Colonial farmhouse in New Hampshire, to which they expect to retire, some day. The farm has a few acres for dogs to roam around in. Lack of dog space in New York is the Halmans' pet peeve.

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DOLORES HAYWARD: A formidable array of schools was attended by Miss Hayward. Included are the Harcum School, the Institute of Musical Art, the Hellerau School in Austria, the Ecole Normale, Mary Wigman's school in Berlin and Dresden, and the Dalcroze School in New York. In 1935 she became the personal representative of several artists and opened her own office five years later. Last year she married Thomas Frederic Walsh. She cannot stand crowds, likes to fly, and prefers the outdoor life. An excellent pianist, she plays Bach and the early classicists, but when it comes to symphony, her tastes are modern. None of her musical training could ever create in her a fondness for the violin. She has done much lecturing and reviewing, besides being a connoisseur of art, and has done much to promote the paintings of Rex Brasher.

"Gentlemen, it seems the Great Public is looking for novelties. What do you say to combining a Lieder Singer and a Figure Skater?"

VERA BULL HULL: A graduate of Smith College, Vera Bull Hull hails from Vermont. Her entry into management was made with Foster and David; later she served with the Wolfsohn Musical Bureau and other organizations, opening her own office in 1929. She was married to the late Ernest Hayden Bull. During her hours of relaxation she does whatever motoring she can, accompanied by her cocker spaniel who rejoices in the not unmusical name of Tempo.

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SOL HUROK: Instead of Sol Hurok Presents, it will be Sol Hurok Presented when Twentieth Century-Fox exercises their option and films his life as recounted in the autobiography that will be published in March. Mr. Hurok was born in the Russian Ukraine, where he was educated, and to this day is as Slavic as a Tolstoi character. Starting his career in 1910 or thereabouts, when he presented Zimbalist, a tremendous number of artists have at one time or another been under his management. His wife, the former Emma Runitsch, was a singer. Although she has retired from the concert stage she sometimes can be persuaded to sing at parties. Hurok has a fine time at some of the elaborate parties he himself throws by impersonating his artists, his Mary Wigman take-off being one of the most famous. It is not generally known that he appears with the ballet once a year, usually during the last performance of Petrouchka, when he is pretty certain the critics are well out of sight. Robbins begged him to take the part of the bartender in Fancy Free and Hurok just about acceded, but thought the better of it and reluctantly withdrew. He loves everything Russian—music, art, food, drink. He glories in serving his guests vodka in refrigerator-chilled silver cups accompanied by caviar on heated French bread. Lemon juice on the caviar, sweet butter on the bread, no onions: connoisseurs take note.

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ARTHUR JUDSON: The eminent President of Columbia Concerts was born in Dayton, Ohio, where he attended school. Later on he became the dean of the music conservatory at Denison University in Ohio. In 1915 he became the manager of the Philadelphia Orchestra, holding that post for 20 years. Since 1922 he's managed the N. Y. Philharmonic. One of the first to see the possibilities of concert talent on the radio, he organized in 1926 the Judson Radio Program Corp., which later developed into the Columbia Broadcasting System. At one time he was advertising manager of Musical America. He likes the outdoor life and likes to work with his hands; he cleared the land at his summer camp and designed and built the cabins. He also collects old pewter and Elizabethan literature, and in addition to keeping his practiced eye on concert talent, is interested in discovering promising young painters. In 1941 he was married to Daphne Duqutte of Montreal. His one son is by a former marriage.

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BERENICE KAZOUNOFF: A well-trained musician, Miss Kazounoff attended the Kansas City Conservatory, the Chicago College of Music, and studied piano in New York with Louis Stillman and Rudolph Ganz. Her first experience as a manager came with Beckhard and MacFarlane, after which she conducted her own office. She looks askance at the unenthusiastic public reception of young artists who have not achieved the glory of being a box-office attraction, and wants to see them accepted on their abilities and not their names. One of her hobbies is cooking, which she does more by instinct than recipe. She also likes to compose and play piano four hands. The possessor of a keen ear, bad pianos and singers who sing off pitch irritate her.

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BERNARD R. LA BERGE: A Canadian by birth, Mr. LaBerge studied at Laval University in Quebec and later took a Bachelor of Law degree. During the last war he rose to be a major in the Royal Canadian Army. Turning to music he managed a Canadian transcontinental tour for Paul Dufault. Twin boys were two of the results of his marriage in 1937 to Claire Coci, an organist. Mr. La Berge always has been interested in the organ and organ concerts; he also is extremely interested in chamber music. Very fond of good food, he is an excellent cook himself and a connoisseur of wines. Whenever he eats at a restaurant where he likes the food, he makes away with the menu, and by now has a collection of geographical as well as culinary interest. Conservative in his musical taste, he yet appreciates good jazz but will not tolerate crooning or boogie-woogie.

(Continued on next page)

THUMBNAIL PROFILES OF N. Y. MANAGERS

(Continued from preceding page)

W. COLSTON LEIGH: Mr. Leigh is a New Yorker; studied in schools there and in Virginia, ending up with a Columbia University Extension Course. Known as the president of one of the country's leading lecture bureaus, he entered concert management in 1942. A bachelor, he has many interests; likes to motor through New England looking for antiques, collects first editions, reads mystery stories and plays gin rummy. He attends prize fights, football, baseball and hockey games, and collects and sells early American and English antiques. If you want to be on good terms with him don't take him to a problem play, don't write him long letters, don't be gushy, and don't use the phrase "Out of this world." That's all, except that opera is his favorite musical form, and Pelleas and Melisande his favorite opera.

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MARKS LEVINE: Mischa Levitzki, the late internationally known pianist, was Mr. Levine's brother. Working with him, Mr. Levine became interested in the management of musical artists. This was several years after he had taken a degree in civil engineering at Cooper Union, in New York, where he was born. However most of his childhood was spent in Russia. In 1926 he married Emily Schifferdecker of Missouri. An energetic man, now Director of the NCAC Concert Division, he sees no reason why everyone should not be energetic, and dislikes laziness or a lack of interest in everything that is going on in the world. He relaxes at golf, automobiling and writing lyrics. Having outgrown his early interest in opera, his favorite form of music is symphony and piano. There should be in this country, he believes, a national department of fine arts, a symphony orchestra in every city of a hundred thousand or more and a special opera house for the training of American singers.

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DAVID LIBIDINS: Mr. Libidins has a daily prayer which runs as follows: "Oh, Lord Almighty, please help me to keep my big mouth shut until I know what I am talking about. . . . Amen." Born in Turkey, he studied in Russia and had many years of experience as a manager in Europe before coming to the United States. One of his favorite pastimes is talking, which he does with enthusiasm and sometimes over-enthusiasm. Hence his daily prayer. Married to Marie Libidins, they claim to be the happiest couple in New York. He dislikes rackets of any kind, modern composers, and Frank Sinatra. However, he likes Bing Crosby, ballet, fishing and canaries.

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ANDRE MERTENS: Elberfeld, Germany, was the place of Mr. Mertens' birth; he attended college in Berlin, where he also studied music. His father had a concert bureau and Andre was associated with it. Then in 1932, when the Nazis took over he went to Austria and later to Paris, representing Columbia Concerts. He came to this country in 1939. His present position with Columbia is that of a vice-president and director of the new Foreign Division. With his wife, the former Clara Steiner, he lives quietly near Central Park. Mrs. Mertens has won several trophies as a golf player, and her collection, in Vienna, of French impressionist and Asiatic paintings, was well known. Mr. Mertens likes to travel and read; failing travel, he takes long walks through the countryside.

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ALBERT MORINI: European born, Mr. Morini studied at the University of Vienna and had his first managerial office in Paris, where he managed his sister, the violinist Erica Morini. A nervous type, Morini is constantly pacing his office, snatching letters as they skim off the typewriter and personally escorting them to the mail box. He grudgingly admits the necessity, but still dislikes mothers, wives, or husbands of artists. Beethoven is his favorite composer, but after many years of concert going it takes an extraordinary event to lure him into any hall.

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RUTH M. O'NEILL: As her name faintly suggests, Miss O'Neill is of 100 per cent Irish descent though she was born in Philadelphia. She studied piano for a long time but tired of practicing and took a thorough business training course. Inevitably, however, much to her surprise, she entered into a lifelong connection with music. Her first position was as secretary to the publicity director to the Philadelphia Orchestra; at present she is treasurer of Columbia Concerts and assistant to Arthur Judson. Her two favorite pastimes are reading detective stories and, as a good O'Neill should, arguing. Among her friends she is recognized as a perfect hostess; there seems to be no argument about that.

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JACK PETRILL: Born in Ithaca, New York, Mr. Petrill attended school at the University of Pittsburgh and for ten years was recreational director for General Motors. At the precocious age of sixteen he married the former Amelia Schneider of Pittsburgh and by the time he was twenty-six years old had five children, a not easily duplicated record. Cooking always has been one of his chief hobbies, a fact which might be an explanation for his build, which is heroic in all directions.

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HORACE PARMELEE: A descendant of one of the oldest families in America (1639), Horace Parmelee was born in Port Washington, N. Y. and studied art at the National Academy of Design. After continuing his art studies in Europe, he returned to America before the first World War and served in the Corps of Engineers after our entry. In 1920 he joined the staff of Haensel and Jones; at present he is secretary of Columbia Concerts, Inc. His major hobby is traveling, and from his visits to numerous corners of the world he has collected many artistic items. His summer house in Long Island has a carefully selected library of English, French and German books. It also has a carefully selected larder, for Mr. Parmelee is an amateur cook of no little reputation and a connoisseur of wines to boot.

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FREDERICK C. SCHANG, Jr.: For a long time, Mr. Schang served as a newspaperman. After his graduation from Columbia in 1915 he went to the New York Tribune as a member of the theatrical department. Other members were George Kaufman and Heywood Broun. He was the motion picture reviewer; at that time, New York had all of four picture theatres, and each changed its feature on Sunday, so you can imagine. Following a series of articles on the Diaghileff Ballet Russe he was offered the position as press agent for the company, and that set him off on his present career. He is now a vice-president of Columbia Concerts, which he helped found in 1930. During this war, despite the fact that he was immune from the draft, he rushed to volunteer in the air corps, from which he retired as a major in 1944. An enthusiastic golfer, he has carried his mania for the game to the point where his home is on the fourth hole of the Shorehaven Golf Club in South Norwalk, Conn. There he lives with his wife and son; a married daughter is in Cleveland. No information is available about Mr. Schang's card for eighteen holes.

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WILLIAM L. STEIN: A Viennese, Mr. Stein's claim to immortality in the concert field is that his wife is a thorough non-musician and doesn't pretend to be otherwise. Mr. Stein studied at the University of Vienna and later served in a concert office in that city. He likes traveling and everything that gives life variety; cannot stand bad singers, and is irked by hypocricy in art. When the time comes to retire he figures on hiking, taking airplane trips and reading all the books he wants to read.

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JOSEPHINE VILA: Miss Vila was born in New York and attended schools here, entering the managerial field in 1938. Unmarried (thank God, she says), she likes good singers, good sports, human beings in general, and dogs and birds, especially parrots, in particular. Her musical tastes run to melodious music, with accent on the melodious; she dislikes certain jazz bands and soloists who all sound alike. She claims to be an uninteresting person, which is a curious statement for one with so wide a variety of interests.

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J. J. VINCENT: An independent concert manager, J. J. Vincent was born in Russia and attended high school and college there. His first venture in the concert field came in 1925. That was in this country, with the Julia Hudak Ballet Company. Julia Hudak, the premiere danseuse, is also his wife. Vincent admits to no dislikes and genially allows as how he loves everybody. In his spare moments he plays tennis and at all times keeps his eye peeled for first editions.

ARTHUR WISNER: A dance-band organizer in his youth (Wiz's Fox Trot Five) and a student in various scchools in his native Michigan, Mr. Wisner entered the recreational field in 1917. At Camp Custer, he was responsible for organizing entertainment programs for soldiers. After the war he was associated with the Redpath Lyceum and Chautauqua Bureau, and finally joined the Community Concert Service. Right now he is western manager and a vice-president. The pianist Frances Beeman is his wife; he met her while she was on a concert tour. He is a devotee of the outdoor life, which he enjoys on his farm; likes swimming and golf; also has a large library of recorded music. But best of all, he says, he enjoys his many friends from coast to coast.

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KURT WEINHOLD: Opera is Mr. Weinhold's greatest love, although vocal music of all kinds interests him. Born in Dresden, where he also studied, he had many associations with the famous opera house there. In 1917 he inaugurated an annual series of education and appreciation concerts, a series that blossomed into thirteen all-Bach concerts in one season. 1925 saw him in America; at present he is an assistant vice-president and a director of Columbia Concerts, associated with Lawrence Evans. He likes sports, especially polo, hockey, boxing and eating; makes a special business of discovering good eating places. His collection of records specializes in vocal discs of the past and present.

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FRANK WENKER: Swiss by birth, Mr. Wenker came to this country while a youth and studied at City College. His first venture was as publicity director of the Metropolitan Opera House. There, all the press got to be familiar with his slight figure crammed into the little office on 39th Street, and the polite, apologetic way he would tell ticket seekers that the house was sold out. At present he is president of the Publicity and Promotion Bureau, Inc. He is an ardent stamp collector.

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League of Composers Reorganizes

Mrs. Arthur M. Reis, chairman of the board of directors of the League of Composers, announces the appointment of a program committee of young composers to direct New York concert activities, consisting of Elliott Carter, chairman, Arthur Berger, Israel Citkowitz, Norman Dello Joio, Donald Fuller, Marcelle de Manziarly, Jacques de Menasce and Pierson Underwood, executive director.

The reorganized League will present a memorial concert in tribute to Bela Bartok in Times Hall, on Feb. 25, with the Budapest Quartet; Tossy Spivakovsky, violinist; Andor Foldes, pianist; and Enid Szantho, contralto, participating.

Sylvia Marlowe, harpsichordist, will be soloist in the premiere of Rieti's Partita for harpsichord and chamber ensemble in Times Hall on March 18. Works by Messiaen, Ives, Robert Palmer, Harold Shapero and others will also be heard on League programs of chamber music. Invitation events, restricted to League subscribers, are also planned.

Concerts by other organizations to be sponsored by the League and attended by its subscribers will include the American premiere of Marc Blitzstein's Airborne, for chorus and orchestra, to be presented on April 1 by the New York City Symphony under Leonard Bernstein; and the American program of the New York Little Symphony, on April 5, at which Josef Barone and Lou Harrison will lead works by Ives, Ruggles, Mark Schubart, Harrison and Berger.

The executive board, as a result of the reorganization, will be known as the board of directors. In addition to Mrs. Reis, its chairman, it includes, as before, Marion Bauer, Nicolai Berezowsky, Theodore Chanler, Aaron Copland, Henry Cowell, Frederick Jacobi, Norman Dello Joio, Minna Lederman, Otto Luening, Darius Milhaud, Douglas Moore, Quincy Porter, and Pierson Underwood, treasurer.

ARTISTS
—AGENT—
EDGAR ALLEN

"Miss Smith, it appears you have addressed the prospectus of Zera the Snake-Dancer to the Methodist Ladies' Aid —and the Gospel Hymn Singers' folder to the Buyers' Fraternal Organization!"

Reconversion Problems Can Be Solved!

By ARTHUR JUDSON,
President, Columbia Concerts, Inc.

The end of World War Two has posed musical problems which sooner or later must be intelligently answered if the musical life of the United States, and indeed of the whole world, is to have its proper development. Because of the condition of Europe, I feel that these problems will have to be solved by the musical forces in the United States.

Previous to the War, the distribution of artists had been rigidly controlled primarily by Germany for the greater part of the world and partly by Italy for certain operatic ventures in South America; and, in a small way, by England for Australia. It is evident that this control of distribution, with perhaps the exception of England, is now impossible and that the distribution of artists will have to be centralized elsewhere.

A further incentive for centralizing the forces of distribution elsewhere than in Europe is found in the growing tendency on behalf of the Musicians' Unions to demand that the music of a country be made by native musicians. This was the pattern followed by Germany, which led to her downfall.

A Centralized Plan for U. S.

I believe that the centralized plan for organizing appearances for artists throughout the entire world will have to be in the United States. This country is by far the largest and most remunerative market for music in the world. It has, in a sense, been practically untouched by war, so far as the development of its young talents is concerned. It has in these the potential great artists of the future. The only other country which probably has a surplus of great talent is Russia.

The problem facing us is a twofold one: first, the development of our own artists and their distribution for concert and operatic work throughout the world, and, second, the distribution of artists for exchange from other countries for the purpose of furthering our own artistic development through the hearing of the great artists of other nations.

Bringing System into Being

It should here be pointed out that the distribution of artists' services has in the past been haphazard. Artists' tours to different countries have been hit or miss propositions consuming more time and energy, as a rule, than the artistic results warranted.

It must be realized that there never has been and never will be, in all probability, a sufficient number of really good and great artists to supply the demand of the world. A reasonable and systematic plan of distribution will, therefore, enable the world to hear more concerts from their great artists at less wear and tear to them and with greater financial returns to the artist. Haphazard touring and haphazard career-making should be discontinued.

The one stable thing which the world now has is its great musical art, and every effort should be made not only to keep the standard high but to increase the impact and influence of great concerts on peoples throughout the world. I do not see that this exchange of artists and systematic concert-giving will prevent future wars, but I am perfectly certain that if all the countries of the world understand the music of other countries, wars will certainly be harder to start.

An Obligation to Be Fulfilled

I believe that we in the United States should manage this distribution, not in a selfish sense, but in the sense that it is an obligation devolving on us to see that out of the chaos of present musical conditions should develop a musical life throughout the world which will supply the needs of culturally hungry peoples.

Hand in hand with this distribution of artists goes the systematic development of audiences. It is not enough to send an artist to a city without providing an audience to which he can perform. As much as different individuals may desire great concerts, it is only when this desire is focussed and systematically developed that the artist has an opportunity to reach the people who are hungry for his art.

This development of audiences will probably have to take different forms in different countries and will have to conform to the ideas and ideals of each nationality. No attempt can or should be made to make nationalistic propaganda for the United States. Our duty should be to manage musical artists all over the world in such a way that every nation will have the maximum amount of musical culture and the artist will have the maximum return for his efforts.

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Pia Igy Reengaged for Concerts in New England

Pia Igy, prima donna soprano of the Boston Grand Opera Company, has been re-engaged after appearances in opera for a series of concerts in Worcester and Southbridge, Mass.

Naumburg Foundation Announces 22nd Competition

The Walter W. Naumburg Musical Foundation announces its 22nd Annual Series of auditions for pianists, violinists, cellists, and singers who are of mature talent and ready for professional careers, but who have not already had a New York recital reviewed by critics. Any candidate under the age of 10 having had a New York recital, even though press notices were received, shall not be excluded. Those artists who reveal outstanding talent in the auditions will be awarded New York debut recitals during the season 1946-47. All expenses directly connected with the recitals will be paid by the Foundation. Conditions are as follows:

Candidates must not be under 16 or over 30 years of age, but application may be filed if birthday does not precede Feb. 28, 1916. They must be recommended in writing by a teacher, music school or musician of acknowledged standing.

The preliminary auditions will be conducted during March 1946. Cooperating in these preliminary auditions is an Advisory Committee composed of Ernest Hutcheson, chairman, Francis Rogers, Willem Willeke and Anna C. Molyneaux.

The final auditions take place April 1 and 2 and the judges will be: Wallace Goodrich, New England Conservatory, chairman; Emilio de Gogorza, voice; Robert Casadesus, piano; Zino Francescatti, violin; Chalmers Clifton, conductor.

Requirements in regard to programs have been specified for candidates this year. Pianists should include at least one prelude and fugue from the Well-Tempered Clavier of Bach, and one composition in large form, either a sonata or a suitable equivalent. A purely lyrical piece, such as a nocturne of Chopin, should also be included. Violinists and cellists should include two contrasting movements of any suite or sonata by Bach for the instrument alone and a concerto, modern or classic. Singers should include a classic aria (Bach, Handel, Mozart or Gluck) in sustained cantilena style.

For information, applicants should write to Walter W. Naumburg Musical Foundation, 130 West 56th Street, New York 19, N. Y. Applications must be filed by Feb. 28, 1946. The committee reserves the right to reject the application of any candidate who is obviously not prepared for a New York recital.

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RADIO, TELEVISION:

By William Taylor, *Radio Editor*

ARTUR RODZINSKI CONDUCTING A REHEARSAL
of the New York Philharmonic-Symphony Orchestra on stage of Carnegie Hall. (CBS, Suns., 3:00 to 4:30 p.m., EST.)

N. Y. Philharmonic-Symphony Is History of Music in America

Some years ago, one of America's most erudite critics, the late James Gibbons Huneker, once remarked, "The history of the New York Philharmonic is the history of music in America!" This observation is as true today as it was then, for this famous orchestra has been more than ever a potent factor in making fine music popular by the simple process of making it familiar, not alone through the regular concerts, but by the weekly broadcasts which are listened to all over the world (CBS, Suns., 3:00 to 4:30 P.M., EST).

A practical proof of this is the result of the polls which have been taken year after year among radio listeners, when the Philharmonic has been voted the most popular symphony orchestra on the air. It is a very interesting fact that the orchestra's radio audience numbers more people than have attended in person the 3,900 concerts presented since its foundation. Each Sunday the entire ensemble of 104 musicians performs on the stage of Carnegie Hall. Every one of the 2,760 seats in the hall is usually occupied. Literally millions of other music lovers listen to the concert on their radios. A striking feature of the broadcasts is that the programs are not adapted in any way for radio transmission, but are air-waved just as the Carnegie Hall audience hears them.

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The Philharmonic first went on the air during the season of 1922-23 with a sustaining program of 10 educational concerts via WEAF, under the auspices of the American Telephone and Telegraph Company. There were continued under the same set-up in 1923-24 and 1924-25.

THE HOUR OF CHARM
ALL GIRL ORCHESTRA and CHORAL SINGERS
under direction of Phil Spitalny
Sundays, NBC, 10:00 to 10:30 P.M., EWT

JEAN TENNYSON
SOPRANO
heard in GREAT MOMENTS IN MUSIC
Wednesday Evenings, CBS, 10 P.M., EST

MARCELLE DENYA
SOPRANO — Concert, Opera, Radio
410 Park Avenue, New York 22, N. Y.
Baldwin Piano Victor Records

SYLVAN LEVIN
MUSIC DIRECTOR Station WOR
1440 Broadway, New York 18, N. Y.

Norman Sõreng WRIGHT
. . . COMPOSER . . .
"Soldier, What Did You See"
(Featured by John Charles Thomas)
"The Tired Cowboy" "Eighth Psalm"
"Quest" (Pub. R. L. Huntzinger)

"I recall very well," said Arthur Judson, manager of the orchestra, "that when the Philharmonic first broadcast, it was feared in certain quarters that single ticket sales might suffer. The full impact of radio on the public was still unknown back in 1922. However, the immediate effect was an increase in attendance and interest! The advent of recordings and player pianos was also once feared as a menace to 'live' music. Instead, each new device for mechanical reproduction has greatly enhanced public interest in concerts!"

Two seasons, from 1925 to 1927, were air-waved via the Radio Corporation of America; the seasons from 1927 to 1930 emanated from station WOR—L. Bamberger and Company. From the beginning educational concerts for children played an important part in the broadcasts. Oct. 5, 1930, was a red letter day in the organization's colorful history, for it marked the first coast-to-coast broadcast over the Columbia network. At this period there were millions of Americans who had never had the opportunity of hearing and enjoying the best in music; but overnight they discovered that by the turn of a dial on their radio, the world's greatest music and top-flight artists could be heard in their own living rooms. A new cultural era in music had been born!

Directors of the Philharmonic Society learned in a very definite way of the public's appreciation, when in 1941 their first appeal for funds from listeners netted more than $60,000, plus an avalanche of letters from persons few would have suspected of being devotees of symphonic music. One delivery brought letters from an Arizona mayor; a plumbing contractor in Pennsylvania; a race track promoter in California; a lighthouse keeper off the Maine coast and a government agent at Hudson Bay!

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Up until 1943 only the regular season of not more than 28 concerts was air-waved by the Philharmonic. But on Sunday, May 23, in that year an important event in the orchestra's history took place, when the first commercial broadcast was made under the sponsorship of the United States Rubber Company, which inaugurated a 52-week series of Sunday afternoon concerts over CBS. It was a milestone in radio history, for it was the first time that orchestral broadcasting came under the benefit of sponsorship on a 52-week series, with the exception of seven weeks in 1945 (Aug. 12 to Oct. 7) when the orchestra took a much deserved vacation.

The sponsorship of the United States Rubber Company gave dial-turners not only a broadcast of symphonic music every Sunday afternoon, but an augmented program of highly interesting intermission features. These began with a series titled The American Scriptures, under the supervision of Carl Van Doren, the well-known historian, and was followed by a series of talks on outstanding scientific problems and developments, which are still continuing. Of unusual interest was a series of four timely talks on atomic energy, the first presented on Dec. 23 last. The talks were made by scientists who played a prominent part in developing the new research in the atom.

Bruno Walter, who has led virtually every great orchestra of modern times, was on the podium of the initial broadcast on the new schedule. It was fitting that Beethoven's immortal Fifth Symphony was performed. It had been played more than a century before on the first program that marked the Philharmonic's birth. Since then that Symphony's triumphant spirit has characterized the progress of this great music organization.

(To be continued)

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Full Hour for the Cleveland Orchestra Series on Mutual

The Cleveland Orchestra, one of the nation's foremost symphonic organizations, inaugurated a 13-week series of full hour broadcasts via the Mutual network on Jan. 12 (Sats., 6:00 to 7:00 P.M., EST). Under the direction of Erich Leinsdorf, the orchestra's permanent conductor, and Rudolph Ringwall, associate conductor, the programs will originate in Severance Hall, the orchestra's home auditorium in Cleveland, Ohio, with the exception of four concerts in February and March. During this period, when the orchestra is on tour, the broadcasts will emanate from Northampton, Mass. (Feb. 9); Harrisburg, Pa. (Feb. 16); Fredericksburg, Va. (Mar. 16) and Lynchburg, Va. (Mar. 23). An all-Brahms concert was the feature of the premiere broadcast on Jan. 12, the program including two chorale-preludes, written for organ and transcribed by Leinsdorf, the Fourth Symphony and the Hungarian Dance No. 8.

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Sir Adrian Boult in U. S. To Conduct Boston Symphony

Sir Adrian Boult, noted conductor-in-chief of the British Broadcasting Corporation, has just arrived from England to serve as guest director of the Boston Symphony Orchestra. Sir Adrian will lead the programs over WJZ-ABC on Jan. 19 and 26, and Feb. 2, in the weekly Saturday series (WJZ, 9:30 to 10:30 P.M., EST). This is the first time in 10 years that the noted Britisher has appeared with the Boston Symphony, his last visit to this country having also been made to serve as guest leader of the ensemble.

Born in 1889, Sir Adrian studied at Oxford and at the Leipzig Conservatory. In 1914 he made his debut as conductor with the Liverpool Symphony, and two years later, after serving with the War Office, was made regular conductor of the ensemble. In 1918 he became conductor of the London Symphony and in 1924 held a similar post with the Birmingham City Orchestra. Sir Adrian remained with this ensemble until 1930, when he became director of music for BBC. At his own request he vacated his post as conductor-in-chief. In 1944 he received the gold medal of the Royal Philharmonic Society.

Fred Waring Host To Music Educators

During the holiday season, 65 music educators from many parts of the country were guests of Fred Waring, who has been demonstrating choral technique to representatives of schools, colleges, churches, community groups and industrial plants. Each morning, the visitors attend Waring's pre-broadcast rehearsals and the broadcasts themselves in the NBC studios (11:00 to 11:30 p.m., EST). In afternoons the group attended the two-hour rehearsal at the Waring headquarters where they saw the following day's program built. They also were present at the conferences in which Waring, his guests and members of the organization participated. In these conferences, Waring demonstrated many of his choral techniques and routines of program building. He also discussed such topics as methods of improving diction, choral balance, choice of music for performance, rehearsal procedures, use of microphones with choral groups, combining choral and orchestral performance, development of public interest in choral music, and relation of professional radio performance to music education.

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Shield Named NBC's N. Y. Music Contractor

Beginning Dec. 10, LeRoy Shield assumed the important and responsible position of music-contractor for the National Broadcasting Company, New York, replacing E. Leopold Spitalny, who has functioned in this capacity for many years, and will still continue with the network in many key-conducting assignments. Shield comes to New York from Chicago, where he has been director of music for the NBC Central Division. He previously held the corresponding post at NBC Hollywood. As Roy Shield, he has conducted many network shows, notably "Roy Shield and Company." He holds a Doctor of Music Degree from the Chicago Musical College.

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Levin Now Regular Conductor On Great Moments in Music

Sylvan Levin has been engaged as regular conductor for CBS' Great Moments in Music program (10:00 to 10:30 P.M., EST), which is sponsored by the Celanese Corporation of America. Jean Tennyson, soprano, Jan Peerce, tenor, and Robert Weede, baritone, are the show's regular vocalists. Since the Jan. 9 broadcast, David Ross has been the narrator.

Levin has made frequent guest appearances on Great Moments since last summer. He is well known in music circles for his work as associate of Stokowski both with the Philadelphia Orchestra and the New York City Symphony. He also conducted the Philadelphia Grand Opera and more recent Philadelphia Opera Company. His CBS debut was made with the Philadelphia Orchestra in 1933. Guest appearances include conducting engagements with the National Symphony of Washington, D. C., and the Buffalo Symphony. He founded the York (Pa.) Symphony Orchestra and acted as permanent conductor for three seasons. Last year Levin was appointed head of all musical activities for the Mutual Network, a post which he still holds.

The past year also found the young maestro busy with many record activities for RCA-Victor, providing the orchestral backgrounds for the vocalizations of such well known artists as Gladys Swarthout, James Melton, Jan Peerce, Patrice Munsel, Dorothy Maynor and Grace Moore.

Levin's association with Great Moments in Music is for a 13-week period, which started Jan. 2, with renewal options for the entire year of 1946.

NEWS AND REVIEWS

of the Studios

Detective-Mystery Dramas Have Largest, Most Varied Audience

Agency research has brought to light that detective-mystery shows can claim the credit for the largest and most varied audience of any dramatic presentations on the air. The listeners range from the conservative heads of big business and statesmen to the lowly roustabout on the docks. The number of detective-murder novels published year after year is little less than staggering.

Easily one of the most famous and popular sleuths, Michael Waring, known as "The Falcon," was created some years ago by Drexel Drake. Fun-loving, debonair, yet sophisticated and tough, this detective is a living, breathing character to millions of blood-thirsty fans. He has an eye for a pretty girl, which brings in romance, as well as for any startling murders that happen to be around—and he has an uncanny knack of getting involved with both.

Long familiar to movie devotees via RKO, it was WOR-Mutual who had the perspicacity to bring this fascinating character to radio audiences in a highly entertaining show called The Adventures of the Falcon (Tues., 8:30 to 9:00 P.M., EST). Written by Gene Waring, one of the most famous of radio script writers, the half hour play is entirely original in plot with only the leading characters borrowed from the novels. Mixing romance and adventure is always a risky business, but it is a real achievement to combine both in a half hour broadcast.

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The presiding genius of the show is Producer Carlo De Angelo, who has grown up in the theatre, and been identified with radio for at least 15 years. His background of achievement in the theatre, movies and radio is an impressive record. One of the first of the gory broadcasts, the Eno Crime Club, zoomed to success under his direction.

You have to be born with an innate flair for producing plays, but the successful direction of radio dramas demands broader and more varied experience, along with resourceful ability, than in any other parallel field. Plenty has to be packed into a half hour broadcast to spin out an effective, coherent story, where the timing is the nemesis of the producer.

De Angelo gets the script for the Falcon play six days in advance of the actual airing, and reads it slowly and carefully two or three times. There is a new cast every week, usually averaging seven players. The Falcon, played by James Meighan, is always featured, and his gal Nancy, enacted by Joan Brooks, is generally in the cast.

On Monday between 6 and 8:30 P.M., the first reading rehearsal takes place, with De Angelo and the cast gathered around a table to familiarize themselves with the script.

"It is no use," said De Angelo, "to put actors before a 'mike' when they don't know what the story is about. After a complete reading, I know what my timing is, and whether it is necessary to do any padding." The actors are then given specific directions to incorporate in their script.

Next comes the complete rehearsal of the sound effects to give the sound man his cues and to achieve perfect effects. This is a highly skilled job. Sometimes the script calls for the sound of a man being shot through a window; the sound of a woman's head being bashed in by an axe. Sounds simple to the layman, but this latter gory stunt was a poser and took hours to solve, until a head of cabbage did the trick!

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The sound effects out of the way, the script then goes to Jesse Crawford, the organist, with suggestions of when and what kind of music to play. This versatile musician "ad libs" the organ bridges from music he thinks appropriate. At all times the music must reflect the mood of the action, and never be obtrusive. In other words, it must play the same background part as scenery in the theatre. Special music is seldom required.

On Tuesday at 6 P.M., the cast is called for a complete set-up in the studio with everyone ready to go. The entire script is run over with stops for further direction. At 7:30 the dress rehearsal starts, and continues until 8:00. De Angelo, who has been in the control room all this time, comes out and gives the cast last minute notes and suggestions, or makes a change in a dialogue line, or speeds up a sound effect. If there is time the actors are given 10 or 15 minutes to relax before the show goes on the air at 8:30.

"Directors," said De Angelo, "should be calm, or at least try to look so to the cast. In radio, where you must constantly watch the clock, and it is impossible to put in lots of direction you might want to, arranging that the important things can go in, is often a nerve-racking job, but the wise producer doesn't show the strain! If the cast retains 75 per cent of the direction by the time they go on the air, they are good!"

So if you are a "Whodunit" fan (that's radio slang for a crime show) and like mystery, action and romance all crammed into an exciting half hour, you will find out how very well, indeed, adventure mixes with romance in the Adventures of the Falcon.

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Mitropoulos Leads Final Concert with NBC Symphony

Wreaths, garlands, and a lighted Christmas tree created a holiday atmosphere in Studio 8-H in Radio City on Dec. 23, when Dimitri Mitropoulos made his third of four appearances as guest conductor with the General Motors Symphony of the Air series (NBC, 5:00 to 6:00 P.M., EST). The program opened with a brilliant and spirited performance of a Bach Chorale-Prelude, which was followed by Arnold Schönberg's Quartet in F Sharp minor in the composer's own arrangement for string orchestra. Astrid Varnay, Metropolitan Opera soprano, was cast in the solo role. Maestro Mitropoulos gave the work a vivid and colorful interpretation; but even under his distinguished leadership, the score remains ponderous, although technically brilliant, with only occasional suggestions of a coherent musical pattern. Miss Varnay was in splendid voice and sang the difficult part with complete mastery of its intricacies, but at best it is an ungrateful task for any singer.

The effective simplicity of Elie Siegmeister's Ozark Set was in pleasant contrast; and given a subtle and imaginative reading by Mitropoulos. In the four movements, themes of American folksong were utilized and interwoven in the harmoniously contrived background. A commendable attribute of the intriguing suite is the forthright orchestration and the absence of distorted harmonies. Mitropoulos has programmed this work in fourteen different concerts; it has also been recorded by Columbia and will be released early in the spring.

At his final guest appearance with the NBC Symphony, Mitropoulos presented the Overture and Allegro from La Sultane by Couperin; Alban Berg's Concerto for Violin and Orchestra, with Joseph Szigeti playing the violin solo. Although skillfully contrived and conveying a certain sincere quality, the work for all that remains an atonal bore. Szigeti, performed brilliantly, but most of the time the cacophonic volume of the orchestral accompaniment drowned out his effort. The closing number, Berlioz's Overture to King Lear, was picturesque in style and brilliantly atmospheric.

ADVENTURES OF THE FALCON ON THE AIR.
Mutual Network (Tues., 8:30 to 9:30 p.m., EST.) The cast (left to right) Marion Shockley, James Meighan, (Michael Waring, the Falcon), Mitzie Gould, Frances Robinson, and Jane Randolph.

Olin Downes to Be Heard At New Time Saturdays

Beginning Saturday, Jan. 12, Olin Downes will be heard weekly (CBS, Sat., 4:55 to 5:00 P.M., EST), immediately preceding the Philadelphia Orchestra broadcast, instead of on Sundays, the Jan. 6 talk being moved to the later day of the week. The present series of music discussions by the famous critic has run uninterruptedly since October, 1944. Downes had previously served as intermission commentator during the New York Philharmonic-Symphony broadcasts from 1930 to 1932. For over 20 years the music critic of the New York Times, he also is an author and lecturer of distinction. His weekly talks will continue to treat of personalities, events, places and theories of special interest to music lovers.

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New Book on Television

TELEVISION PROGRAMMING AND PRODUCTION, by Richard Hubbell. Murray Hill Books, Inc. $3.00

Here is an interesting book of vital import to everyone looking forward to television—and wondering about its post-war future. It will appeal particularly to those contemplating this form of art as a possible future profession, because it not only reviews studio techniques now in use but anticipates advances in equipment and methods of the future.

The author was a member of the original television staff of the Columbia Broadcasting System. A former movie director, the studio end of television naturally appealed to him, as did the economic possibilities of this new medium. Having garnered a wealth of first-hand experience in the field, he established practice as a television consultant for the Crosley Corporation, Broadcasting Division.

In this highly informative book, the author first carries the reader through the progress of television during the pre-war period, including both its technical and its then rather dark economic aspects. He discusses distinctly brightening and mostly behind-the-scenes advances to early 1945. Next he takes up the detailed potentialities of the art in a discussion of television versus other individual media of entertainment, including the movies, the theatre and regular radio broadcasting. From this point on, attention is centered on programming and production, with chapters on the camera, video technique and theory, the audio, and television programming in England (where television entertainment was made available to the public several years before the war).

An unusual feature of the book is the inclusion of more than 50 carefully selected photographs illustrating various types of productions and production problems. These photographs, with their extensive captions, provide a highly valuable course of instruction in the technique of television programming. Numerous line drawings vividly illustrate production principles and problems. Anyone looking forward to post-war television—as "looker-in," broadcaster, advertiser, writer, director, actor, designer, technician or student—will find this new book "must" reading.

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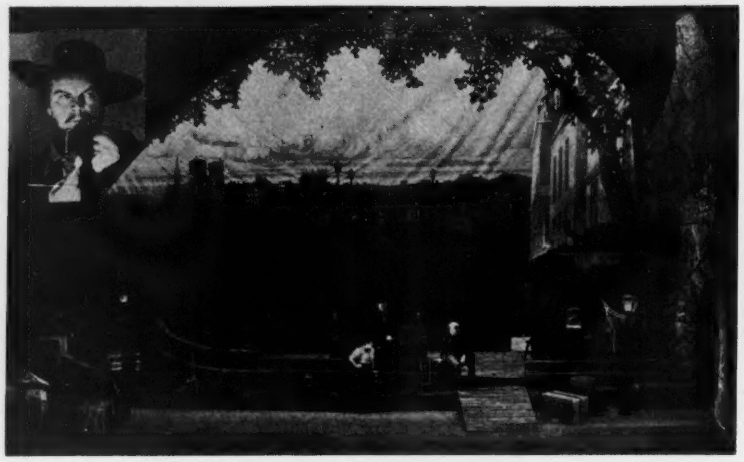
RADIO NOTEBOOK

The Concert Division of the William Morris Agency announces the following radio bookings set for its artists during the winter and spring of 1946 (other radio engagements are pending): BACCALONI, basso buffo, will sing in NBC's production of La Boehme on Feb. 3, under TOSCANINI; LAURITZ MELCHIOR scheduled on The Ford Sunday Evening Hour on Jan. 27, and NORMAN CORDON on same program, Mar. 31; ELEANOR STEBER, booked for two dates on Harvest of Stars B/C, Jan. 13 and Mar. 10, and four Firestone B/Cs, Jan. 21, Feb. 11, Feb. 25 and April 8; a Chrysler Show under Kostelanetz on Feb. 28, and a Ford B/C on April 21. MIMI BENZELL, the young coloratura soprano of the "Met" Opera, is scheduled to sing on Concert Time via ABC on Jan. 22. An additional MELCHIOR B/C is his Feb. 6 date with HILDEGARDE on the Raleigh room program. ALFREDO CASELLA's second sonata for cello and piano aired over WQXR, Dec. 29; performed by ANA DRITELLE, cellist, and VALENTIN PAVLOVSKY, pianist. . . . World premiere of the ballet music from ROBERT RUSSELL BENNETT's opera, The Enchanted Kiss, conducted by SYLVAN LEVIN via Mutual's Operatic Revue, Dec. 30. . . . Music of Bach performed on clavichord by RALPH KIRKPATRICK, in new WQXR series, inaugurated, Jan. 5. . . SGT. EUGENE LIST in first broadcast since historic Potsdam concert, guest artist with Harvest of Stars B/C, Jan. 6. . . . WINIFRED HEIDT, contralto, starred on RCA Victor Show, Jan. 6. . . . JOHN BROOKS McCORMACK, also featured on same program, Jan. 13. . . . Entire score of musical travesty, John Paul Jones, the 58th production of the MASK AND WIG CLUB of the University of Pennsylvania, aired on CBS Family Hour, Jan. 13, with PATRICE MUNSEL, AL GOODMAN's orchestra, and chorus. . . . EDWARD R. MURROW and DAVIDSON TAYLOR named vice presidents of CBS; to divide responsibilities for network B/Cs. . . . HARRY DAVIS, solo-pianist, featured for two years on WABF's program, Sundays at 3, highlighting favorites of the keyboard.

METROPOLITAN OPERA: Il Tabarro Revived



SCENE FROM IL TABARRO,
one-act opera from Puccini's Trittico, revived by the Metropolitan. The scene shows Licia Albanese, as Giorgetta, Paris bargekeeper's wife, with her lover, young stevedore Luigi (Frederick Jagel). Inset, Lawrence Tibbett as Michele, the bargekeeper, who murders his rival.

The Metropolitan Opera, on Jan. 5 in a double bill, revived Puccini's one-act thriller, Il Tabarro, with Donizetti's Don Pasquale.

The Puccini score is one of the three works making up the Trittico (with Suor Angelica and Gianni Schicchi), which had its world premiere on the same stage in 1918. It has been conspicuously absent since the following year. The triptych, written after the less well known and operetta-like La Rondine and followed by Puccini's last work, the great "showpiece" Turandot, has never become a favorite, with the exception of the merry Schicchi.

Il Tabarro, with its sinister story, of Grand Guignol shocker type, gives the composer great opportunity to use his theatrical instincts. And he does so with all the mastery which he acquired in his preceding works. Though far from being Puccini at his best, as measured by such masterpieces as Butterfly, Boheme or Tosca, the work still contains enough attractive features to make a revival of it worth while. The score to this reporter has the quality of a Monet picture in its veiled and delicate coloring and the singers have grateful parts. Lawrence Tibbett, Frederick Jagel and Licia Albanese were the protagonists devoting their best efforts to their assignments. Margaret Harshaw drew the listeners' attention with her luscious voice, and in the episodic part of a Song Vendor Anthony Marlowe was conspicuous. Cesare Sodero conducted, and the staging of Konstantine Yannopoulos showed taste and sense for the theatrical opportunities, which are plentiful.

Pasquale Charms

The bill was completed with Don Pasquale under Fritz Busch, who, with his reading of the Overture and later throughout the performance, gave a masterful interpretation of this delightful score. The performance on stage was highlighted by the great actor and singer, Salvatore Baccaloni, whose rendition of the part is unique. The manner in which as a deceived husband he can manage to give his whole interpretation a tragic twist proves again the contention that a real comedian has to be a tragedian as well. Bidu Sayao was the capricious Norina and sang exceptionally well, looking like a picture of Watteau. Nino Martini was the unfortunate-fortunate lover, John Brownlee a humorous Doctor Malatesta. With Alessio Paolis and the well singing chorus they were a successful ensemble greatly applauded by the sold out house which called singers, conductor and Desirée Defrère, the stage director, over and over again before the curtain.

H. W. L.

Kirsten as Juliette

The second performance of Romeo et Juliette on Dec. 19 had a major change in cast. Dorothy Kirsten sang the ill-fated Capulet heroine for the first time with the company, in a voice that was in turn warm, tender, dramatic, though the Waltz Song in the First Act fell short of the florid effects with which this aria can be invested. Miss Kirsten's appearance and interpretation were splendid.

Raoul Jobin was an excellent Romeo, who, though never transfigured by inspiration, was convincingly real and human beyond what is generally expected of the somewhat stylized role. Anna Kaskas, the Gertrude, was not the subtle character of Shakespeare's concept, but why need she be in this divergent version of the Elizabethan drama? She made a new and probably much more acceptable character of the part, small as it is. Mercutio was sung by Hugh Thompson, in lieu of Martial Singher (programmed but indisposed), with considerable verve and much tonal beauty. Nicola Moscona, dignified and impressive in acting, was a melodious Friar Laurent. Thomas Hayward, the Tybalt, was sincere and much more than adequate; Francesco Valentino, an authoritative if not particularly well costumed Capulet, and Osie Hawkins, a tonally and histrionically commanding Duke.

The settings were handsome, the costumes and their groupings in the massed scenes colorful, and the chorus sounded and behaved admirably. There was also some incidental dancing, not exceptional. All through the evening, Emil Cooper, who conducted, held the entire opera on a generally high level.

T. P.

Gioconda and Thrills

The first performance this season of La Gioconda, Dec. 21, brought into play the best and weakest points of the opera's presentation at the Metropolitan. The cast included Zinka Milanov as the heroine; Risë Stevens as Laura Adorno; Ezio Pinza as Alvise; Margaret Harshaw, the blind mother; Richard Tucker, Enzo Grimaldo; Leonard Warren, Barnaba; Osie Hawkins, Zuane; Wellington Ezekiel and Richard Manning, two singers; Oliviero as Iseppo; William Hargrave as a Monk; and John Baker as the Steersman.

With Emil Cooper conducting, this was an adequate if not an altogether brilliant set-up. Pinza, as heretofore this year, dominated the stage with fluent voice and fine action. Tucker also sang notably well in Cielo e Mar, with clear, vibrant tone. Milanov was in excellent form, the lustrous, velvety quality of her voice being suited to this romantic musical style, although one could wish for more dramatic point than she is demonstrating this season. A young, attractive Laura was presented by Miss Stevens, who will no doubt make this an outstanding characterization when the part is vocally as sure as it is histrionically. Warren was a thick-voiced villain, unnecessarily, as this excellent baritone can project his tones with clarity and fervor when he so desires. The remainder of the *personae* was adequate.

The ensemble singing and orchestral playing of climactic moments were sumptuous, much to the delight of a wildly enthusiastic audience. But this reporter is old-fashioned enough to miss the ballet of the old school, where the Dance of the Hours was plotted authentically and was not just pretty scenic and twirl effects.

M. C.

The Magic Flute's second performance on Dec. 22 deserved the adjective in the title, as did the first, in a presentation of charm. The only newcomer to the cast was John Brownlee, in his season's first Papageno, a role in which the dignified British baritone disports himself with skill and relish.

Varnay in First Elsa

The repeat performance of Lohengrin on Dec. 22 brought a surprise appearance of Astrid Varnay as Elsa, who substituted for the indisposed Helen Traubel on short notice. Miss Varnay, who had proved her great abilities by taking over difficult assignments often before, made her delineation of this part the great asset of an outstanding performance. She sang with great feeling, was vocally magnificent and dramatically convincing.

Under Fritz Busch's baton the orchestra played superbly. The transparency of Wagner's masterful score came alive in every detail. Lauritz Melchior in the title role again proved the great artist. He was in fine voice and sang his part with a mastery and perfection which brought him ovations from the sold out house. Telramund and Ortrud were Herbert Janssen and Kerstin Thorborg, respectively, repeating their grandiose effort which had earned them praise in this season's opening performance. Nicola Moscona as King Henry sang and acted his part with great impressiveness. Hugh Thompson as the Herald also added his share, and so did the excellently singing chorus, to make this Lohengrin an outstanding event.

H. W. L.

Christmas Eve at the Metropolitan was celebrated with a spirited performance of Rossini's Barbiere di Siviglia. The familiar cast consisted of Bidu Sayao, Salvatore Baccaloni, Ezio Pinza, Bruno Landi, John Baker, Thelma Altman and Richard Manning. John Brownlee sang his first Figaro this season and repeated his well known and successful interpretation of this part. Cesare Sodero conducted. The sold-out house was in high spirits and feted the artists extensively.

H. W. L.

Pons Returns in Lucia

Dec. 25 brought Lily Pons back to the Metropolitan in the role of her debut a decade ago, Lucia di Lammermoor. This Christmas night performance was an occasion for celebration, for never has she looked more lovely or sung the part of the hapless lady more beautifully. From her first entrance the evening was, to all purposes, hers alone, although some very exquisite singing came from her companion, Thelma Votipka, the Alisa. Some rather muddy vocal work in Scene I introduced Francesco Valentino as Lord Enrico Ashton and Thomas Hayward as Arturo, both of whom redeemed themselves with excellent portrayals in their solos and famous ensemble in Act II. James Melton, despite a splendid voice and an impressive stage talent, did not appear as happy in the part of Edgardo as in other romantic assignments. But in appearance he was certainly the hero of a maiden's dream. Lazzari was a sonorous-voiced Raimondo and Oliviero gave his usual good performance as Normanno. The staging and choral work were by Lothar Wallerstein and Kurt Adler. Under Pietro Cimara's baton the ancient score sounded fresh and warmly alive.

M. C.

The same gifted assemblage repeated Ballo in Maschera on Dec. 26, with Mmes. Milanov and Harshaw and Messrs. Peerce and Warren in the storied roles of the leads. It is one of Warren's best parts, and he scored especially in the Eri Tu.

N. B.

Varnay, Janssen and Darcy in Tannhäuser

First times in Tannhäuser this season for Astrid Varnay, Herbert Janssen and Emery Darcy marked the Dec. 27 performance before a packed house. Varnay made an excellent Elisabeth, beautiful to look upon, and full of expressive utterance and action. Her arias, Dich, Theure Halle, and the Prayer, were superbly sung, and her action with Melchior as Tannhäuser was affecting in tenderness. The latter continues to dominate the stage, seemingly enjoying his own song as much as does the audience. Janssen and Darcy were competent as Wolfram and Heinrich, and to these must be added Norman Cordon as the Landgraf, John Garris as Walther and Osie Hawkins as Biterolf, with Ezekiel as Reinmar. Blanche Thebom presented an alluring Venus, and Maxine Stellman a comely Shepherd. A paean of praise is due Conductor Fritz Busch, who guided everything with a sure and experienced hand; at no time did he hurry or delay his singers.

Stage pictures included a novel costuming in all-white of the populace, and a general lively action, under Stage Director Wallerstein. Notably effective was the ballet corps under Boris Romanoff.

F. W. R.

New Castings

A double substitution was hastily effected for the Dec. 28 performance of Don Giovanni at the Metropolitan Opera House. At short notice, John Brownlee sang the title role for the first time in five years, replacing Ezio Pinza. Norman Cordon replaced Nicola Moscona, also indisposed, as the Commendatore. Other parts were sung by Milanov, Novotna, Conner, Baccaloni, Kullman and Kent. Brownlee's role as the Don has been justly admired. It is intelligently sung and acted; Brownlee has the bearing and figure for the role, while his voice has the requisite flexibility. Cordon was striking in his short part, and the performance as a whole moved steadily under Paul Breisach's baton.

H. C. S.

Dec. 29's matinee of Rigoletto had a last-minute substitution of Norman Cordon for Nicola Moscona as Sparafucile, a part in which the North Carolina bass-baritone's talents for low notes and swashbuckling villainy had full play. William Hargrave sang Monterone for the first time this winter, giving sonorous, dramatic weight to the curse. Leonard Warren's big voice and strong histrionics again held the title role, and Bidu Sayao ably portrayed Gilda, while Jussi Bjoerling loosed his fine tenor tones as the Duke.

M. L. S.

In the evening Lucia di Lammermoor had a second performance, with Patrice Munsel an ornamental heroine. Pietro Cimara conducted this work for the first time, and another initial performer was Robert Merrill as Lord Ashton, singing well and acting manfully in an unsympathetic role. Thomas Hayward sang his first Arturo, and Peerce, Lazzari, Oliviero and Votipka rounded out the list.

(*Continued on page* 60)

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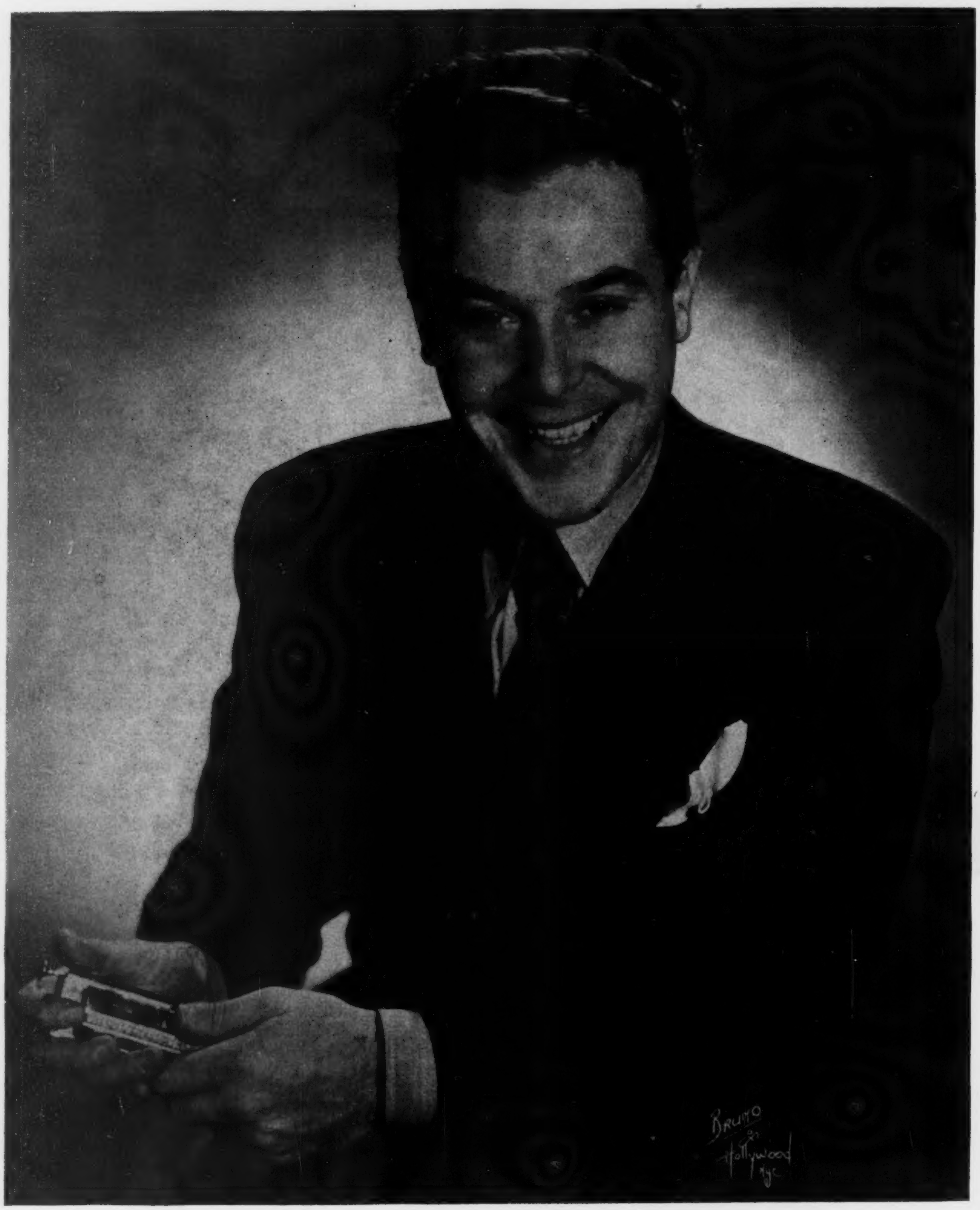

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N.Y. WORLD-TELEGRAM, OCT. 24, 1945

Music

By Louis Biancolli

Gorodnitzski Realizes the True Chopin

Sascha Gorodnitzki came to grips with Chopin's B-flat minor Sonata in Carnegie Hall last night and turned in his finest playing to date. This gifted pianist has been heading for top rank for some years. Last night he made it.

The Chopin reading was something to remember. The power and technic went without saying. Sascha Gorodnitzki sports an equipment second to none. He makes 10 fingers seem like 50, and there's nothing fragile about his tone, either.

But that was only one side last night, the one everyone has been observing for years. Mr. Gorodnitzki was even running the risk of being typed as a demon virtuoso. Many wrongly thought of him as some kind of figure-skater on tonal surfaces. They said he could glint but not glow.

Depths Realized.

Every phrase of the Chopin classic proved the contrary. This was three-dimensional playing, with a possible fourth in the Einstein sense of timing. You glimpsed depths here—the depths of Chopin's soul musing on death.

But there was no maudlin sentiment. No flowers were strewn over the wind-blown grave of the eerie finale. Mr. Gorodnitzki wasn't allowing Chopin to go morbid over his vision; he was making him sound brave and prepared.

Even the "funeral march" showed valor and serenity. The peace of long-sought rest was on the music, especially the second theme of the threnody. You could enjoy this sonata as music, without letting your mind wander over the fields of poppy. There was only health here.

Understanding Interpretation

Possibly that was the keynote of last night's concert—and of Mr. Gorodnitzki's style in general—health. You felt it in the clean, tingling tone; in the crisp rhythms, in the orderliness. He never turned on the hot-house warmth that warps phrase and shrivels outline.

There are other ways of tackling the B-flat minor of Chopin. Some pianists are misled by the macabre note into dragging the pace, lowering their heads, and wringing their handkerchiefs. They overdo the crepe. Others glide blithely over the surface, as if in a playground.

Mr. Gorodnitzki wasn't doing either last night. He put a ringing challenge in the old score. He seemed intent on making a man out of Chopin, instead of the drooping effeminate many have gleaned from his music. This way of playing Chopin stresses the power without stifling the poetry.

Other Numbers.

Mr. Gorodnitzki also listed music by Handel, Prokofieff, Brahms, and Liszt last night. Whatever he touched became exciting. Even the Liszt Polonaise—which piles on the pomp and circumstance like Hollywood's version of a baronial shindig. The tone dazzled, of course, which was all Liszt wanted.

You sensed tidiness in all Mr. Gorodnitzki's readings, a tidiness of technic and temperament. But within this tidy world you also caught the beating of imaginative wings. Law and order are never in the way of the true artist.

Gorodnitzki

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COLUMBIA RECORDS

NEW YORK POST, OCT. 24, 1945

Words and Music

Recital by Gorodnitzki Features Chopin Sonata

By Edward O'Gorman

In Sascha Gorodnitzki's piano recital at Carnegie Hall last night there was no sensationalism, no petty tampering with the logical line of the music, no fussy sentimentalizing, no attempts at alien effects, no stray bones for the ultra-critical to pick at. It was simply sound, first-rate playing, and there was a wonderful air of solid dependability about it.

Mr. Gorodnitzki's playing was certainly cool. At times it had a passing Hofmannesque detachment. But this manner of playing was used only to underline or heighten a transient mood. One of the best moments of the evening, while we are on this subject, was his playing of the brief, inconsequential "On Lake Wallenstadt" of Liszt. This is a quiet, reflective little piece. If you try to make much of it, its value is lost. Mr. Gorodnitzki played it as though he were playing it for himself, plainly and unpretentiously, with that slender, perfectly controlled legato which is one of the many aces he holds up his sleeve. It was a mellow spot for relaxation before Liszt's E major Polonaise, and I will trade the Polonaise for it any day.

GORODNITZKI

There is no nonsense about Mr. Gorodnitzki's conception of the Chopin sonata. It is sturdy and clear. This clarity, in fact, is not only of a mechanical sort, but of form and mood as well. This is a method with sound thinking behind it. It is not a method to beguile the casual listener. It rarely offers any flirtatious touches. In this, Mr. Gorodnitzki is playing for those who like their Chopin straight.

For those who like to revel in the sheer brilliance of exceptional piano playing, the program had innumerable high spots. Mr. Gorodnitzki is an instrumentalist of extraordinary skill, and, without relaxing his artistic standards, he had many chances last night to show off this prowess. One good opportunity came in the last movement of the Chopin Sonata, the "wind over the graves." Mr. Gorodnitzki's playing was brilliantly clear and fleet, and this was the windiest evening I have ever spent in this cemetery.

NEW YORK TIMES, OCT. 24, 1945

GORODNITZKY GIVES VIRTUOSIC DISPLAY

By MARK A. SCHUBART

In his recital at Carnegie Hall last night, Sascha Gorodnitzky, the Russian-born pianist, treated his audience to an exhibition of glittering keyboard virtuosity. Playing an elaborate program which included Handel's Praeludium, Air and Variations in D Minor; the Chopin B-flat Minor Sonata; the Prokofieff Third Sonata in A Minor, and shorter works of Rachmaninoff, Stravinsky, Brahms and Liszt, Mr. Gorodnitzky left little doubt as to his mastery of the instrument.

THE DANCE: Surveying 1945 Gains

By **ROSALYN KROKOVER,**
Dance Editor, Musical Courier

1945 now safely out of the way, one can cast a more or less impartial eye over its choreographic proceedings. It was a year of enterprise and not too many lasting results; there were many ambitious attempts that did not quite come off. The three outstanding productions were, in this department's opinion, Martha Graham's Appalachian Spring, Michael Kidd's On Stage, and Jerome Robbins' Interplay. The season itself was as full as ever, with the large companies playing to crowded houses and the smaller organizations thriving.

Martha Graham scored enough of a success with Appalachian Spring for her to be taken under Sol Hurok's management this coming year. That in a way signifies that her art has a wide audience appeal, for this is the first time that Hurok has taken an American dance group under his ample wing, and that canny manager ordinarily does not waste time with anything that will not have a well-nigh universal success.

The style of the work is modern, of course, but in it Miss Graham has achieved a fusion that she never before achieved. Not a small part of the credit goes to Aaron Copland's superb score, which is rapidly becoming a part of the concert repertoire. He captured the feeling of the early American mountain folk just as vividly as it was designed on the stage, and between the two, a work has been created that probably will remain a permanent addition.

On Stage and Interplay

Quite different is On Stage, which was the outstanding success of Ballet Theatre's recent season. We still believe the last section was over-sentimental and, as such, inartistic. However, audiences did not see it that way, and it did have some very refreshing and imaginative moments. It did not lean too heavily on effects which are alien to the dance, which was the pitfall of several of the other new attempts.

The last of the trio, originally staged for the Billy Rose Concert Varieties, turned out to be the most plastic of all. It was absolutely plotless, the stage was nearly bare and the dancers merely came out and performed. There were some brilliant effects, with people approaching the footlights and dancing in silhouette, some engaging patterns and a thorough freshness to the entire conception. There also a good-humored takeoff on certain styles of dancing, which is always salutary in a medium like ballet, which has a tendency to take itself too seriously at times.

Concerning Choreography

Last year there were some important omissions in ballet ranks. Among choreographers, Tudor and Robbins departed for Broadway, and so did several excellent dancers, including Hugh Laing.

DANCE ARTISTS APPEARING IN CONCERTS THIS SEASON

Left to right, top line, Martha Graham, Marina Svetlova, and La Meri. Lower left, Iva Kitchell, and right, Carmalita Maracci.

While with Ballet Theatre, Tudor had a hand in a Broadway show; for the ballets in The Day Before Spring he left the company. Robbins, of the same company, also will devote himself to similar tasks.

Tudor is one of the finest choreographers of the generation, and ballet can ill afford to lose him. It is interesting to note that he has not yet scored a real success on Broadway, whereas others with less skill have done much better. Perhaps he is too uncompromising, or perhaps he has not had the good fortune of being associated with a smash hit. Whatever the actual reason, he has not yet rung the bell.

Ballet in general of course will survive its losses; the loss of these, and the others, it is rumored, who will follow them. Judging from the high standard of individual performance during last year's concerts, a new young group of excellent dancers are on the way. It is, however, a sign of the times, and a significant one, that artists in all branches of creative endeavor are less rewarded for their better efforts than for lowering their sights.

Appraising the Recitals

For the most enterprising and entertaining recital of the year our vote goes to Arthur Mahoney and Thalia Mara for their City Center venture, and the best individual new solo was undoubtedly Iva Kitchell's Non-Objective.

When it comes to sheer productiveness there is the indomitable La Meri, who gave no less than ninety-seven performances in her Ethnologic Dance Theater, including seven premieres of major works and twelve divertissements. In addition to all studio performances there were thirteen concerts in and out of New York City. Mme. La Meri also presented an imposing list of guest artists including Ted Shawn, Tei Ko, Asadata Dafora, Norman Coker, Dvora Lapson, Maudelle, Manu and Ann Tell, and Don Carlos José with a group. Guest instructors were Tei Ko, Asadata Dafora and Grant Code. Besides being the director of the Ethnologic Dance Center and the School of Natya, Mme. La Meri is a member of the Jacob's Pillow Faculty and board of directors. Radio talks and lectures were squeezed in, too.

•

Jooss Ballet Returning

Late this year the Jooss Ballet will return to the United States. It will be their first appearance here since 1941. During the war they were in England, where Jooss staged several new works. Most of the old members will be back —Hans Zullig, Rolf Alexander, Noelle de Mosa and Ulla Soederbaum among them. Kurt Jooss himself, who was not able to make the trip the last time, will also be present. Naturally, the Green Table still is in the repertoire, and other old favorites like The Big City and A Ball in Old Vienna will also be seen.

Four new productions are announced. Pandora, Jooss' most recent attempt, is an allegorical ballet that lasts an entire performance. Those who saw it in England say that it has been cut down quite a bit from its first conception and runs much more smoothly than it did at the premiere, which was reviewed in these pages some months back. Company at the Manor also is an ambitious, though much lighter, work. It uses as a musical background a Beethoven violin sonata, which is something of a departure for Jooss.

There has been no announcement whether or not the company will dance to the two-piano ensemble, as they did last time, or whether the experiment with an orchestra will be continued. Within recent months, orchestrations have been made of the entire Jooss repertoire, and there is little doubt that the American public would prefer it that way. A two-piano combination, whatever its feeling of intimacy, is too modest for audiences that have been condi-

(*Continued on page 60*)

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LONDON Appraises Premieres of New Works

By HUGH LIVERSIDGE

LONDON.—The first London performance of Béla Bartók's Violin Concerto was given by Yehudi Menuhin with the B.B.C. Orchestra under Sir Adrian Boult at the Albert Hall. The work was played previously at Bedford by the same soloist and conductor.

Menuhin surmounted its technical obstacles and played it with real understanding. The work is typical Bartók and has the astringent and original qualities we now associate with the composer.. By way of contrast Mozart's Concerto No. 4 in D was a graceful, elegant sweetmeat.

Stravinsky Novelty

The London Philharmonic Concerts at the Stoll Theatre can always be relied upon to compel and hold the interest of real music-lovers. Stravinsky's last published Symphony received its first British performance with the L.P.O. under Rankl as conductor.

Like so much of the later Stravinsky, after hearing this symphony, I was irresistibly reminded of a Chinese Sage's comment on a verbose pupil, namely, "How loud the thunder, how little the rain." There is rhetoric but little eloquence, bold assertion but little sincerity —in short the work of a master craftsman whose skill remains but whose inspiration has, mainly, vanished.

Another memorable concert gave us Vaughan Williams' latest Symphony, which created such a sensation when first performed sometime ago, on which occasion I dealt with it at length in these columns. Basil Cameron, who had gone through the score with the composer at one of its early performances, was able to give an authentic reading.

Prokofieff Concerto

Prokofieff's Cello Concerto received its first British performance at a London Philharmonic Concert at the Stoll Theatre. The work is, as one would expect, very interesting although perhaps not one of Prokofieff's greatest. The composer has something to say and shows an understanding of the solo part, which was ably played on this occasion by Maurice Gendron, the French cellist. Walter Susskind and the London Philharmonic Orchestra accompanied neatly—rather *too* neatly, in fact.

Kendall Taylor

The L.P.O. is giving a series of "popular" concerts at the Albert Hall. And remembering the box office injunction of "When in doubt play Tchaikovsky" we were treated to an all-Tchaikovsky concert. The first item was the "Romeo and Juliet" fantasia. Conductor Walter Susskind is, obviously, a musician but he gave us a very heavily censored version. No demure Victorian Miss would have found anything in the least passionate or indecorous about this salon rendition.

But the conductor's qualities of restraint were seen to good advantage in the Tchaikovsky Piano Concerto No. 1. The soloist was Kendall Taylor. And this fact caused one mixed feelings. If I have to listen to this hackneyed work (in Britain), then I would ask for Taylor as the performer. But I felt that a pianist of his musicianly qualities could have been heard in more suitable material.

However, Kendall Taylor gave us the best performance I have heard here during the past six years. It had fire, vivacity and vigor expressed in terms of the finest pianistic technique. The audience applauded like mad—perhaps they were! After this, remembering the old adage "Enough is as good as a feast" I beat what the Axis used to call "a strategic retreat."

Sibelius Celebrations

We have had concerts in honor of Sibelius' 80th anniversary. The first one was given by the B.B.C. Symphony under Basil Cameron. Unfortunately, in this instance, the worthy motive was not matched by a similarly worthy performance. The barbaric splendor and vitality of The Return of Lemminkainen were entirely absent—it sounded like an accompaniment for a game of "musical chairs." The poetry of The Swan of Tuonela was very sketchily suggested. The Fifth Symphony received a singularly pedestrian reading. When the Boston Symphony and Koussevitsky perform this, the work sounds entirely different. In the second movement, for instance, the Bostonians give us a clearly defined pizzicato. In the final movement the thrumming, vibrating Bostonian strings give us the real bleak North wind as it sweeps across the Northlands. To sum up, the entire concert lacked tautness and clarity of definition.

Beecham Again

The London Philharmonic Orchestra under Sir Thomas Beecham gave us the real Sibelius. In Pelléas and Mélisande the L.P.O. and Beecham reminded us of the lesser known side of Sibelius, his lyrical and urbane qualities which are found in the sonatas. But the real highlight of the session was provided by the Second Symphony. The last movement of this was truly sensational. This performance could have been equalled by the Bostonians but I doubt if a better one could have been given anywhere in the world today.

The audience applauded enthusiastically and gave the conductor and orchestra a tremendous ovation. This showed that British audiences know a good performance when they hear it and that the L.P.O., when properly led, is indeed a front rank orchestral combination. If the violins could get more "bite" and resonance into their tone, on occasion, the L.P.O. would indeed be perfection. This is a remarkable achievement under the present conditions here, especially as the famous orchestra is greatly overworked. But the strings definitely are a problem in fortissimo passages against the brass. Both this and the previous concert took place at the Albert Hall.

Purcell Honored

Our own 17th century composer Purcell has also been the object of celebrations. Many famous musicians outside Britain are either blissfully unaware of this composer's merits or else have only the vaguest idea of his music. Perhaps the best way one can sum up Purcell is a kind of English Handel.

A very good example is provided, as you know, by his opera Dido and Aeneas (1689). This received an excellent performance by the Dartington Hall group under their conductor Hans Oppenheim. It is true that to our modern tastes, used to the great dramas of Verdi, Wagner and Puccini, Dido and Aeneas, while full of lovely music, appears rather static or statuesque in its action in the same way that Gluck's Orfeo does.

The Dartington Hall group's performance took place at the Seymour Hall before a packed audience on behalf of and in connection with the World Youth Conference. You will possibly have a chance of hearing Dido and Aeneas in a new recording at no very distant date as H.M.V. (Victor in your country) have issued records of the opera.

THE LONDON ROYAL ACADEMY OF MUSIC

Matthay's Memory Honored In New York Program

The American Matthay Association paid tribute to the late Tobias Matthay in a program at Steinway Concert Hall on Dec. 29. Ray Lev played Beethoven's Funeral March, op. 26; Bruce Simonds offered Matthay's Prelude in E major and Elves, and Rosalind and Bruce Simonds played two piano numbers by Bach. Mr. Simonds also made an address, Tobias Matthay, Teacher and Friend.

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NEW YORK CONCERTS: Premieres Preferred

Only two works were performed by the New York Philharmonic at Carnegie Hall on Dec. 20. Bruno Walter led Mahler's 75-minute Ninth Symphony (first time by these forces) and then, with Rudolf Firkusny as piano soloist, Beethoven's Third Concerto.

Even staunch Mahlerites will admit that the musical canvas of the Ninth is stretched like a rubber band, with similar distortion. The coda to the first movement is interminable, and while its sincerity is unquestionable, it takes more than probity to create music. As a recompense there are many passages of glowing beauty, harmonic imagination, and utterly magnificent orchestration. When Mahler was not trying to outdo Beethoven the results were best, especially in the sardonic strains of the second movement. If ever a symphony needed cuts, this is the one. Walter, who conducted the premier in 1912, turned in a compelling performance.

Firkusny played the familiar concerto with exceptional polish, suavity and urbanity. One could have expected more inner conviction; the mechanics were delightful but there was little meaning to them. Perhaps the concerto is so overplayed that no performance could satisfy. Why doesn't the B-flat occasionally appear? Although not one of Beethoven's best, it is a fine work and would come as a relief. H. C. S.

Mozart and Strauss

Another two-work list was presented by Bruno Walter and the Philharmonic-Symphony at Carnegie Hall on Sunday, Dec. 23, the Mozart Symphony in E Flat Major, No. 39 (K. 543) and the Strauss Symphonia Domestica. The great Mozart score had an unfoldment characteristic of the spacious and comprehensive Walter gifts. The lovely transparent quality was conveyed and the balance and construction given notable exposition. Walter's interpretation leans toward the romantic—too much so for some strict tastes—but, to one listener, this is to cavil too didactically at a creation of surpassing beauty. The Strauss score, reviewed at an earlier performance, had another reading giving full cognizance to its characteristic flavor. D. B.

Holiday Fare

At the holiday concert of the Philharmonic under Rodzinski on Dec. 27 at Carnegie Hall, Humperdinck's Prelude to Haensel and Gretel opened the program, followed by Franck's Symphony, Debussy's Nuages and Fêtes, and Tchaikovsky's Nutcracker Suite. The program was not only interestingly varied, but presented in a holiday spirit, which the audience received with unqualified appreciation. While the readings were admirable for vitality, wealth of color and verve, there was lacking an emotional and imaginative feeling which is the essence of the Franck composition, and the Debussy Nocturnes were deficient in the ethereal subtlety which is their greatest charm. The program was repeated on the following Sunday afternoon. W. A. T.

Beethoven-Gershwin

Beethoven was juxtaposed with Gershwin in the Jan. 3 performance of the Philharmonic. Rodzinski led the orchestra through the former's Egmont Overture and Seventh Symphony, after which Walter Hendl was heard in the Concerto in F by the jazzman. The Robert Russell Bennett arrangement of Porgy and Bess closed the program.

Much interest centered upon Hendl's first appearance as piano soloist. A few weeks previously, in his capacity of assistant conductor, he stepped into Rodzinski's place and turned in an excellent job. As pianist he was technically complete master and brought to bear a sensitivity and careful planning not often heard in a concerto of this sort. Evidently trying to avoid undue pyrotechnics and percussiveness, he played with a feeling for the jazz idiom, agreeable tone and many shadings. It will be interesting to hear him in concertos of a more demanding interpretative nature.

The opening portion of the program proceeded in a familiar pattern. Rodzinski's Beethoven has force and is neatly tied together in a strict procession of rhythms. There is little freedom, and when the conductor adopted some ritards, as in the last movement, they sounded artificial and alien to his basic conception. H. C. S.

Anna Xydis Performs

The Carnegie Hall audience of Dec. 17 heard Anna Xydis, pianist, in the Beethoven Sonata, Op. 31, No. 3, Bach's Capriccio on the Departure of a Beloved Brother, Debussy numbers and a Chopin assortment. Miss Xydis is an able technician, with sound, coherent musical ideas. Her first offerings were tempered with too much reserve, but later more feeling and poetry was apparent. D. B.

Angel Reyes in New Martinu Sonata

A more than usually interesting violin recital was presented by Angel Reyes on Dec. 18 at Carnegie Hall. He had the courage to present three premieres: Martinu's Third Violin Sonata, Four Preludes by Fuleihan and Three Hebrew Melodies by de Menasce. Also heard for the first time in New York was an arrangement by the violinist himself of an eighteenth century sonata by Jean Marie Leclair. Other selections were the Bach Chaconne, Mozart's Adagio in E, and the Saint-Saëns-Ysaye Caprice. Reyes is a very competent, though not always exhilarating violinist. His tone is generally clear, sometimes a little opaque; technically he is accurate, and the sliding noticed in the Leclair work was not later heard. The Martinu is a difficult work with an involved piano part. Of the four movements, the finale seemed most intense and emotional, though one enjoyed the cloudy harmonies and dreamy effects of the andante. Fuleihan's pieces are short and bluntly dissonant, while the de Menasce melodies, appealing, slight and unpretentious, are sympathetically handled and make a real addition to the repertoire. Artur Balsam was a splendid accompanist. H. C. S.

Little Symphony in U. S. Works

A singer, a conductor and two composers had presentation on Dec. 21 at Carnegie Chamber Hall in the concert of the New York Little Symphony Orchestra, Joseph Barone, director, in the series emphasizing young American artists. Theodore Bloomfield, the conductor, 22 years old, scored outstanding success for his able leadership in Haydn's "La Reine" symphony, the Wagner Siegfried Idyll and Robert Palmer's Concerto for Orchestra. The latter was one of the programmed American works, the other being Night Watch by Ellis B. Kohs. The two were in contrasting styles, Mr. Kohs writing in a rather discursive manner, Mr. Palmer more directly and cohesively. Diran Amekyan included Gluck and Mozart arias, sung with facility but no great depth. Stamitz's D major symphony also was heard, conducted by Mr. Barone. D. B.

Messiah by Oratorio Society

The annual Christmas presentation of Handel's Messiah by the Oratorio Society of New York, Carnegie Hall, Dec. 22, gave occasion for much commendation. Under Alfred Greenfield's spirited direction the chorus sang with brilliance and clarity and with a range of dynamic effects far above those displayed in recent years, though there were some puzzling tempi, especially in the solo numbers.

Barbara Stevenson, soprano, has a fundamentally good voice; she offered her arias with poise and understanding. Though in Rejoice Greatly the florid passages were given a "coloratura" delivery, her singing of Come Unto Him was pleasing. William Hain, one of the top rank oratorio tenors of the day, was at his best in Comfort Ye and Every Valley, in which he displayed fluent tone and clear diction. The contralto, Jean Watson, was in splendid form; although there was occasional hardness of tonal quality, her work was impressive and distinguished in style. One of the finest bass-baritone voices heard in a long time was that of young James Pease; despite occasional tendency towards a muffled production, he sings well and shows great promise. Hugh Porter was at the Organ for the oratorio and Harrison Potter at the piano harpsichord. M. C.

PATRICIA TRAVERS, soloist with the New York Philharmonic Symphony for its first performance of Prokofieff's Second Violin Concerto, goes over the score with the conductor, Artur Rodzinski, in preparation for the concerts of Jan. 12 and 13. (Photo by Ben Greenhaus.)

Trapp Singers' Christmas Lists

The place that the Trapp Family Singers have won among New York concertgoers was demonstrated in their two Christmas recitals given in Town Hall on Dec. 22 and 23 to full and enthusiastic houses. The family choristers are complete again now, Sgts. Rupert and Werner von Trapp having returned from overseas to rejoin the Baroness Maria von Trapp and their seven sisters. Dr. Franz Wasner, their conductor, presided. Besides the unison singing there was the first performance of his Trio Sonata for Alto and Tenor Recorders and Virginal, with Werner von Trapp at the viola da gamba, a work meticulously constructed and full of old-world melodic charm. The a capella singing had its accustomed precision and beauty, and the audience was delighted by 5-year-old Johannes Trapp playing Under the Green Linden, an old English number, on a soprano recorder. Works by Sweelinck, Lechner, Eccard, Costeley, Boughton, Buxtehude were included, and carols of many lands, among them a charming Swedish song which the Trapps added to their repertoire during a visit the family made to that country. M. L. S.

Marian Anderson Marks Decade

Marian Anderson was heard in two sold-out concerts in a week. She gave her postponed first recital of the season on Dec. 22 in Carnegie Hall. Although not entirely in her best vocal form, the eminent contralto sang with her accustomed artistry and skill and with deep understanding of textual meaning. The opening group included three Handel arias, from Scipione, from The Passion, sung in French, and from Giulio Cesare, followed by five Hugo Wolf songs. In dem Schatten meiner Locken, Nachtzauber and Nun lass uns Frieden schliessen were sung with alternating delicacy, warmth and subtlety, at all times with high regard for the intent of the composer. Miss Anderson unleashed her voice to the full in Pace, Pace from Verdi's La Forza del Destino and in the succeeding group of five songs in English by Randall Thompson, Joseph Marx, John Alden Carpenter and Walter Rummel, the singer was vocally impressive. A group of Spiritual arrangements by Rosamund Johnson, Edward Boatner, Harry Burleigh and Nathaniel Dett provided vehicles for some of the contralto's best singing of the evening. Franz Rupp, at the piano, deserves high praise for his expert and extremely sympathetic accompaniments. L. C.

S. Hurok presented Miss Anderson in her Tenth Anniversary Concert at Carnegie Hall, with Rupp again at the piano, on Dec. 30. It marked a milestone in the musical life of this city. She repeated the program she had done a decade ago. A sold-out audience paid tribute with ovation after ovation. The official list was prolonged by many encores. H. W. L.

Operatic and Liturgical Concert

An interesting operatic and liturgical concert was presented at Town Hall at 5:30 on Dec. 23 under the direction of Maestro Oddone Sommovigo. The first half included two orchestral selections from Mascagni's Le Maschere and L'Amico Fritz, with the Scene, Duet and Finale, Act II, from Verdi's La Forza del Destino, well sung by Madeline Mazzochi, lyric-dramatic soprano, and Alexander Androyan, bass, a chorus of 50 voices, orchestra accompaniment and with Walter Giannini at the organ and James Leon at the piano. In the second half, Pina Sarro, lyric-soprano of the San Carlo Opera Company, sang effectively six songs by Mozart, Cimara, Debussy, Handel, Franz and Arenilas, and two Verdi and Bizet arias, with Maestro Sommovigo at the piano. The first performance of the Missa Pastorale composed by Maestro Sommovigo in Honor of Our Lady of Guadalupe, arranged for four solo voices, chorus, orchestra and organ, concluded the program. This composition revealed much musical merit and was ably conducted by the composer. L. C.

Edward Matthews Sings

Edward Matthews, Negro baritone, returned to the New York concert platform on Dec. 23 after several years, in a recital at Town Hall of numbers by Caldara, Scarlatti, Purcell, Dunhill, Schubert, Brahms, Hahn, Bridges, Roger, and St. Ignatius' Vision from Virgil Thomson's Four Saints in Three Acts, which he sang at the work's premiere. Mr. Matthews' work excels from the interpretative angle, he brings taste, feeling and discernment to his singing of the varied styles. The Brahms and Schubert excerpts had particular merit and finish. Vocally, he was less happy, the quality of the tone sometimes impaired by faulty production. Jonathan Brice was the fine accompanist in this enjoyable program. D. B.

Harry Kaufman at Keyboard

One of the season's most interesting piano recitals was presented at Carnegie Hall on Dec. 28 by Harry Kaufman. Previously better known as an accompanist and a former teacher on the Curtis faculty, it is only recently that he has done much solo playing. His pianism is in the romantic tradition of a different generation. While his technique is of a superior order, that is true

(Continued on page 70)

Melton

Sings to the heart of America

CINCINNATI

"Tone, beautiful tone, simply poured forth in song, and the best part of all was that it was straight-out, warm-hearted singing without the pretense of ilitation . . . Melton planned his program with understanding; he covered the song literature from the seventeenth century up to today and he made the audience like every number he sang. His tone would of itself command undivided attention. He added style to the manliness of his tone and he had that kind of diction which made every word, phrase and sentence perfectly clear . . . The entire evening was brilliant and Melton put a song in the heart of everyone. Melton was generous with his encores and stepped from one style to another with perfect ease. His American 'spirituals' and 'cowboy' songs were not sung purely for audience appeal, but because they represent a part of our national life, which has its own artistic dignity and worthy place in the history of music."

—TIMES-STAR, NOV. 8, 1945

PHILADELPHIA

"The large audience at the Academy of Music had a thoroughly good time . . . The popular singer is a genial, highly communicative artist. He understands his public, enjoys an assurance which immediately puts his audience at its ease, and is a singer of direct and undeniable appeal.

"This tenor is a really talented singer in his own particular way, and his effects are apt to reach their mark. Some of his work is evocative of the lamented John McCormack, but there is also plenty which is distinctive and characteristic of Melton himself.

"Mr. Melton's art is a forthright, easy communication of considerable charm and appeal with a voice of distinctive timbre as a medium of projection."

—EVENING BULLETIN, OCT 31, 1945

MINNEAPOLIS

"Melton seems to fall in love with his audience, and that makes a happy situation all around, because the audience reciprocates the feeling.

"So last night's recital turned out to be a highly congenial evening, and the fact that Melton sings like an angel in white tie and tails was no drawback.

"The tenor has improved vastly in style and delivery in recent years. He has a McCormack-like tone, and he uses it with an easy fluency that makes a melody a joy to hear. It is a clean tone, too, projected effortlessly and achieving fortes and a lot of high notes."

"Melton's program was on the sunny side, with a few pastel shades deftly worked in, and a touch of drama in the operatic arias offered."

—STAR JOURNAL, OCT 11, 1945

CLEVELAND

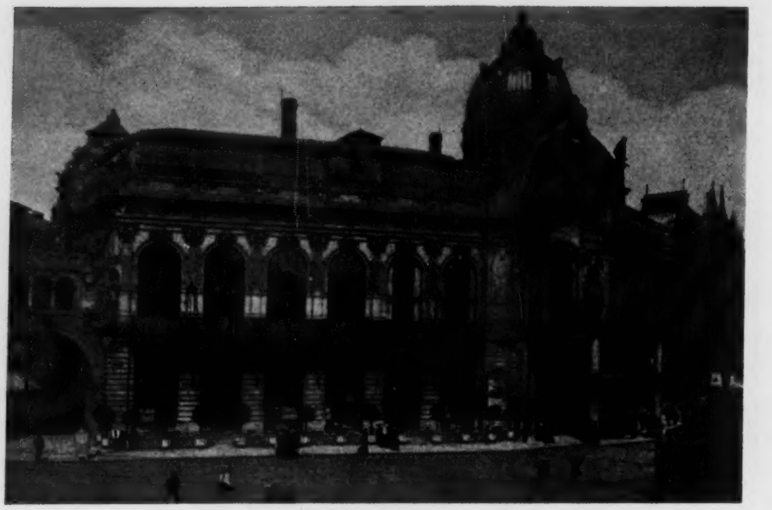
"James Melton's appearance last night in the Music Hall Artists series at Public Music Hall was a delightful exhibition of sincere artistry and expert showmanship. It showed a degree of versatility possessed by few first-rate vocalists . . . Melton's choice of material showed the greatest catholicity of taste, in a program which ranged from operatic arias to Irish ballads, from Brahms and Grieg, and Fauré to contemporary American songs While giving each of these many different styles its true character, Melton gives them all his best in artistic integrity and finish . . . But there was more than this in Melton's recital work. There was beautifully clear diction in four languages, also splendid dramatization. The voice itself is warm and flexible, with a variety of coloration which reminds one somewhat of the late John McCormack."

— CLEVELAND PLAIN DEALER, NOV. 17, 1945

Lawrence Evans Artist Management INC.

DIVISION OF COLUMBIA CONCERTS INC. 113 WEST 57TH STREET NEW YORK 19, N. Y.

PRAGUE MOURNS ITS MARTYRS, STARTS ANEW



THE PRAGUE HOUSE OF PARLIAMENT, which during the occupation served as the German Concert House, is being remodelled as the new home of the Czech Philharmonic Orchestra, now celebrating its fiftieth anniversary.

By G. W. BARUCH

PRAGUE.—The Czech Philharmonic, most representative ensemble in Czechoslovakia and one of the most renowned symphony orchestras in the world, is marking its fiftieth anniversary, to be celebrated this season. The orchestra fortunately got through the ordeal of the Nazi occupation in spite of its not having done anything contrary to its artistic aims and national dignity.

With sincerest grief, the Philharmonic has commemorated its members who tragically lost their lives owing to the Nazi despotism. Prof. Josef Deda, Czechoslovakia's best oboist, was a victim of an air raid on Prague. Egon Ledec, a violinist of high rank, died in the gas chamber of a concentration camp for racial reasons. Zdenek Nemec, violist and music critic of the former newspaper Ceské Slovo, was executed as a consequence of his expressing, in his report on Smetana's tone-poem My Native Country, his true opinion—one which was not relished by the Gestapo. Concertmaster Zdenek Kolarsky and many other musicians were shadowed, persecuted, cross-examined and thrown into concentration camps for their political points of view. Fortunately for the orchestra, they have all returned home and sit again at their desks.

A New Czech Concert Hall

After years of anguish and days of revolution the Philharmonic exchanged weapons for instruments and immediately returned to artistic activities. The so-called Rudolfinum, concert hall before the first Great War, House of Parliament of the Czechoslovak Republic and finally German Concert House during the Nazi period, has been chosen to be the new home of the Czech Philharmonic Orchestra. The building, beautifully situated on the river Moldavia, is now being remodelled and will contain a concert hall with 1,100 seats, reception rooms for foreign guests, cloak and drawing rooms, others for rehearsals, for soloists and conductors, and the administrative offices of the orchestra.

Management and Orchestra in Transformation

The management of the Czech Philharmonic Orchestra has been entrusted to a Workers' Council, which consists of five members: Prof. Josef Fikejs, Prof. Karel Novak, Miloslav Sadlo, Karel Vacek, and Franktisek Chochola. Conductor Rafael Kubelik has been appointed head of the artistic department, Karel Sejna being his assistant conductor. Frantisek Bartos, composer and critic, is in charge of a newly created post with the task of organizing and administering the relations between the Czech Philharmonic and the Ministry for Public Instruction and Culture. It is intended later to establish an Art Council—the head of the artistic department and at least one critic and one composer are to be members.

The President of the Czechoslovak Republic, the Prime Minister, and the Minister for Public Instruction and Culture have suggested a plan for the nationalization of the orchestra and have charged the Workers' Council of the Philharmonic to enlarge the ensemble to 120 members after the model of the far-famed instrumental bodies of other countries. As far as it was possible to get suitable musicians corresponding to the level of the orchestra, all groups were considerably augmented, *e.g.*, the strings numbering 18 first violins, 16 second violins, 14 violas, 12 cellos and 10 double-basses.

Three Years' Working Plan Published

An outline has been announced of the programs to be presented during the next three seasons. Above all, a great tribute will be paid to Russian, French, English, American, Jewish and Czech composers who were taboo during occupation and war. Moreover, the orchestra will display special interest in all Czech standard works. Czech compositions forgotten or seldom heard are to be placed among its stock repertory. The scores of classic composers of German nationality will be banned until both the main objects have been completely accomplished.

American Conductor Feted

The American Institute in Czechoslovakia gave a gala evening performance of the Czech Philharmonic Orchestra conducted by Walter Ducloux, from New York, who is now serving as a lieutenant with the 8th Armored Division in the European army of the United States. The concert, a musical and social event of high order, was under the joint sponsorship of the Czechoslovak Prime Minister's Office, the British Ambassador P. B. Nichols, the Soviet Ambassador V. A. Zorin, and the American Ambassador L. A. Steinhardt.

After having directed three programs with great success at liberated Pilsen, Lt. Ducloux interpreted in Prague Elgar's Cockaigne Overture and Dvorak's Symphony "From the New World," with rhythmic feeling, ardent passion and deep understanding of the melodic qualities of the compositions. The public was also enthusiastic about Alexander Plocek, who lent his technical skill and supple bowing to Tchaikovsky's Concerto for violin and orchestra.

Shostakovich's Eighth Applauded

Returned from his visit to Moscow, Rafael Kubelik surprised his followers with an all-modern program they will never forget. After Alois Haba's boisterous Overture to his opera New Land, the concert-goers witnessed the first local performance of Shostakovich's "Leningrad" Symphony. Kubelik performed one of the best tasks of his career at the conductor's desk, the Philharmonic being outstanding as to rhythmic accuracy, tonal shading and splendid gradations of tone.

National Theatre Revivals

The management of the National Theatre delighted its public with the revival of two one-act operas of engaging qualities, seldom heard. Blodek's In the Well and Novak's Devil of Zvikov (a castle in Bohemia) repeated their former successes due to the competent cast. Frantisek Skvor was responsible for the splendid playing of the orchestra.

A tribute must be also paid to the restaging of Dvorak's comic opera The Peasant As Rogue. Theodor Srubar created the Prince, one of the best roles of his repertory. Conductor Zdenek Folprecht kept stage and orchestra under his sovereign control.

At its branch building, Stavovské Divadlo (which was one of the German theatres during the Nazi occupation) the ensemble of the National Theatre revived Skroup's musical comedy The Tinker. Under Ferdinand Pujman's stage-management all performers mastered their tasks with great skill. The orchestra, led by I. Krejci, was rehearsed with striking precision.

Fok Opens Subscription Series

After its first subscription concert with Milos Sadlo as the superb soloist in Dvorak's Cello concerto, the FOK Orchestra proved, in an all-Russian list, to have made new progress. Vaclav Smetacek capably directed the Overture to Glinka's opera Russlan and Ludmila and Tchaikovsky's Fifth Symphony. The Tchaikovsky Violin Concerto was especially heard to advantage owing to a cultivated reading of the solo part by Concertmaster Spytihney Sorm.

Commemorating the hundredth anniversary of the opening of the railroad between Prague and Olmouc, the FOK Orchestra gave a miscellaneous program, Smetacek being at his best in Honegger's Pacific 231 and Suk's tone-poem Praga. Highlights of the evening were Axman's Songs from the Moravian Slovakia, sung by V. Krafek with his pleasing tenor voice.

Masaryk Commemorated

On the eighth anniversary of the death of T. G. Masaryk, first President of the Czechoslovak Republic, the Prague Film Orchestra gave an *in memoriam* concert of both musical and political importance. The audience listened with devout attention to Suk's Legend of the Dead Victors, Fibich's Komensky and Smetana's Tabor and Blanik, all being read by Otakar Jeremias with remarkable delicacy.

Under the leadership of Frantisek Stupka the Prague Film Orchestra earned considerable popular acclamation with an all-Tchaikovsky night. The sensation of the program was the Overture 1812, for which the orchestra was augmented by the brass band of the First Czech Infantry Division. At the end the audience heard, for the first time at Prague, the Soviet Anthem in place of the customary Czarist National Hymn.

Cheers also greeted the Film Orchestra when Alois Klima conducted renowned marches and waltzes of composers of the nineteenth and twentieth centuries with rhythmic brilliancy and melodious verve.

New Music for Piano

The first piano recital by Karel Jandera presented both a promising pianist and a talented composer. In an all-Czech program the young newcomer was appreciated for his excellent technique, his fine sense of rhythm and his musical understanding. His own Three Sonnets are lyric pieces of impressionistic style and show his intimate acquaintance with the instrument.

Seats are always booked for several days in advance when Jan Herman, perhaps Czechoslovakia's most prominent pianist, announces his annual recital. The audience listened spellbound to his all-Smetana list, though at times his playing suffered from excessive pedalling. Herman was at his best in his interpretation of the short pieces of his program.

Music Federation Board To Meet in Atlanta

The next meeting of the Board of Directors and State and District Presidents' Council of the National Federation of Music Clubs will be held in Atlanta, Ga., April 7 to 11, with headquarters at the Atlanta Biltmore, Mrs. Guy Patterson Gannett of Portland, Me., National President, has announced. The meeting will take place in the spring instead of in the fall, as is customary, because transportation congestion prevented the holding of a meeting in the fall of 1945.

One of the principal topics of discussion will be the biennial convention of the Federation, scheduled for the spring of 1947. This will be the first Biennial Convention with accompanying American Music Festival held since the summer of 1941. The convention for 1945 was cancelled because of war conditions, and that of 1943 condensed to a short business meeting.

Chilean Tenor and Greek Director Added by Metropolitan

Two new members have been added to the roster of the Metropolitan Opera, it was announced by Edward Johnson, General Manager. The Chilean tenor, Ramon Vinay, who came to the United States from Mexico four months ago, was born of French-Italian parents, studied in France for five years and sang major roles with the National Opera in Mexico City.

Dino Yannopoulos, young Greek stage director, because of the illness of Dr. Herbert Graf, has taken over staging the revival of Il Tabarro. Yannopoulos, who is 26 years old, studied opera and stage direction in Vienna and Salzburg, was a student of Dr. Graf's at the Mozarteum and has directed operas at the National Opera in Athens. For two years he served as a liaison officer between the Greek, British and American armies.

The Pierre Luboshutz and Genia Nemenoff photograph on the Front Cover is by Bruno of Hollywood, N. Y. C.

LOVELY SOPRANO OF THE METROPOLITAN OPERA . . .

Nadine Conner

Triumphs DURING CALIFORNIA OPERA SEASON • FALL, 1945

- "Fitting was the triumph of Nadine Connor as Violetta. Gifted with dramatic ability as well as a liquid voice that reached the topmost tier of the big auditorium, this artist proved that she has her dainty foot on the top rung of the musical ladder. Yesterday, winging her way through the upper vocal ranges she achieved an E Flat in altissimo with ceiling to spare. Equally effective was her poignant delivery of more lyrical phrases." *Los Angeles Examiner, Nov. 12, 1945*

- ". . . Miss Conner's characterization of Zerlina was pert, pointed and individual. She is also one of the richest-sounding lyric sopranos of the present day, and, as was the case in her superb performance of Sophie in 'Rosenkavalier' a few days ago, one was especially struck with her ability to project a tone and make it tell without the slightest forcing. In this respect Miss Conner is almost unique among the younger American singers." *San Francisco Chronicle, Oct, 26, 1945*

"NEW VIOLETTA WINS THRONG"

- "A Los Angeles audience had the pleasure of hailing a new Violetta, Nadine Conner!

"Verdi was said to have liked the last act of 'Traviata' best of all. After yesterday's matinee, I am inclined to concur. Miss Conner's singing and acting was poignantly beautiful. 'Gran Dio! morir si giovane' touched the hearts of everyone.

"Her 'Ah fors e lui' had sparkle and infectious gayety. She looked charming in a white bouffant gown garlanded with pink camellias. . . ." *Los Angeles Times, Nov. 12, 1945*

- The role of Musetta was, for once, assigned to a first rate artist, and Nadine Conner, slim and beautiful, looking like a lovely fugitive from a Renoir painting, scored a triumph all her own. The second act waltz was done with bravura, and she sang her part of the third act quartet without violating the fundamental mood of the scene." *Los Angeles Examiner, Nov. 10, 1945*

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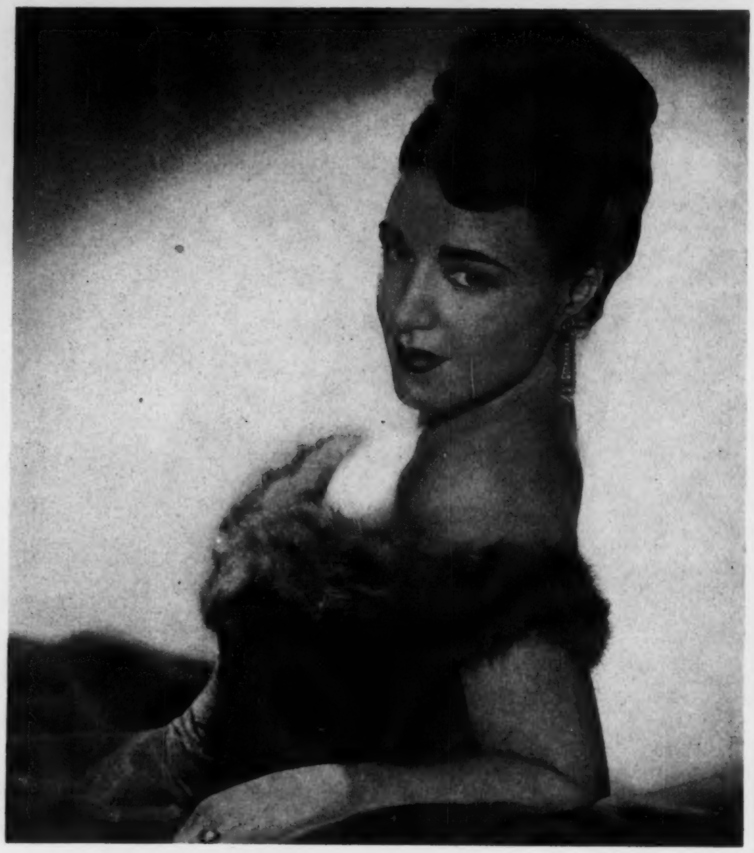
TRIUMPHS AT FIRST NEW YORK RECITAL

Mona Paulee

"Her voice is the most voluptuous mezzo-soprano to be heard this side of the ocean . . ."
—New York Herald-Tribune



• "Mona Paulee, whose activities hereabouts have hitherto been confined to the Metropolitan Opera House, to occasional appearances with symphony orchestras and to the radio, gave her first recital in Town Hall last night, confirming an opinion held for some time by this writer that ***her voice is the most voluptuous mezzo-soprano to be heard this side of the ocean . . .***

"Miss Paulee's greatest asset as an interpreter of songs is her intensity—a brooding intensity which perhaps makes her view life a bit too much from its more atrabilious aspects, and led her to confine her program almost exclusively to music of a melancholy nature. Thus the burning nostalgia of Wolf's 'Mignon,' the tragedy of the child's plea in Mahler's 'Das Irdische Leben' and above all, the oppressively despondent atmosphere of Chausson's cycle 'Poème d l'Amour et de la Mer' were expressed by her with moving conviction.

". . . Her pure intonation, flawless musicianship, and the tonal persuasiveness which invested her work made it distinctive. It is not often nowadays that one hears singing so consistently beneficent to the ear."

New York Herald-Tribune, Monday, December 17, 1945

• "Mona Paulee, mezzo-soprano of the Metropolitan Opera Company, gave her first New York recital last night at Town Hall before an audience in which were many singers and other musicians, who were enthusiastic in their acclaim of the young artist's vocal, musical and personal charm.

"Aside from a voice as smooth as satin, Miss Paulee's chief asset is her sense of style. She has dramatic feeling, which helps in this, but what really gives each number its completely different character from every other is the singer's mastery of style. This style is the instrument for the elegant expression of the singer's conception—intelligent and deeply felt—of the song. Given also Miss Paulee's fine technical training, with resulting ease and correctness of production, perfection of diction and a wide range of tone, and fine art above the usual in singing appears to the delight of the listener.

"Miss Paulee's program was enough different from the usual routine to make it interesting on its own account."

New York Times, Monday, December 17, 1945

• "A Town Hall debut much off the beaten track of average debuts took place last night. Mona Paulee, this latest bidder for recognition in the New York recital field, is not unknown to opera-goers, for she is a member of the Metropolitan Opera Association. Her recital, however, disclosed a vocal beauty and power, a conviction, and a range of expressive power that her operatic appearances have not given her the occasion to convey.

"Miss Paulee's mezzo-soprano voice is one of the most opulent and natively sensuous around. Her sure pitch, her clean attacks, and the very well-focused tones are rare virtues indeed on the current concert platform. Her high notes were clear and skillfully approached, and there was sensitivity in her subdued singing. She sang Lieder of Wolf, Mahler and Marx with proper intensity, and Chausson's lengthy 'Poème de l'Amour et de la Mer' with the required tinting of nuances. Her scope also embraces the highly dramatic, as indicated in Meyerbeer's 'O Pretres de Baal.' "

New York Sun, Monday, December 17, 1945

THIS BRILLIANT MEZZO-SOPRANO OF THE METROPOLITAN OPERA

Guest star on the following radio programs:

"HARVEST OF STARS"
SUN. AFT., JAN. 20, 1946, 2:00 PM, E.S.T. Over *NBC* Network

"FIRESTONE HOUR"
MON. EVE., MAR. 11, 1946, 8:30 PM, E.S.T. Over *NBC* Network

Lawrence Evans Artist Management INC.
DIVISION OF COLUMBIA CONCERTS INC. 113 WEST 57th STREET NEW YORK 19, N. Y.

Walter Cassel

Captivates the Country as *Star* of "THE DESERT SONG"

On its Transcontinental Tour

★

"Mr. Cassel's baritone is an excellent one, fresh and with virile, resonant high notes." ***New York Post, Jan. 9, 1946***

"Walter Cassel dons the Red Shadow's regalia for a virtuoso performance as singer and actor. . . . His vocal prominence in 'The Desert Song' and 'One Alone' numbers are stunning passages in melody." ***San Francisco Call Bulletin, May 22, 1945***

"Cassel received an enthusiastic ovation the moment he appeared. . . . The Metropolitan baritone was in excellent voice, and will surely add more laurels to his already brilliant career. Here, by the gods, is a baritone who can act." ***Citizen-News, Hollywood, Calif., May 1, 1945***

"Mr. Cassel, who has had more than a schooling at the Met, is one of the best, most engaging and sincerely administered baritones that Portland has heard in a musical." ***Oregonian, Portland, Ore., Sept. 26, 1945***

"Walter Cassel soared to artistic heights. . . . His tones were rich and full; his acting was convincing and on the majestic side." ***San Diego Journal, Sept. 17, 1945***

"Not since 1915, when this reviewer heard John Charles Thomas sing in a Lehar operetta, has he heard a barytone voice of the stature of Mr. Cassel's. It is a resounding voice, a voice of fine quality, a voice well schooled. . . ." ***Indianapolis News, Oct. 31, 1945***

"Walter Cassel sings Pierre much better than many of his predecessor robusto baritone-tenors have and acts him to the swashbuckling hilt to boot. . . . He sings with intelligent contrasts." ***Boston Traveler, Dec. 26, 1945***

"Walter Cassel portrays the leading role with bland ingenuousness plus the kind of voice that makes encores mandatory." ***Chicago Sun, Nov. 22, 1945***

★

SOLIDLY BOOKED TEN WEEKS CONCERT TOUR
FEBRUARY - MARCH - APRIL

Lawrence Evans Artist Management INC.

DIVISION OF COLUMBIA CONCERTS INC. 113 WEST 57th STREET NEW YORK 19, N. Y.

RUSSIA HONORS MEMORY OF RACHMANINOFF

By **DANIEL ZHITOMIRSKY**

Moscow

The brilliant beginning of Rachmaninoff's career and the years of full flowering of his talent are both associated with Moscow. Rachmaninoff's youthful career is one of the most brilliant pages in the history of the Moscow Conservatory of Music. Here in a building familiar to all music-lovers on former Nikitsky (now Herzen) Street, the composer first performed his First Piano Concerto at a students' concert. Here in the spring of 1892 he appeared before the examiners with his one-act opera Aleko, which won Tchaikovsky's warm praise. Rachmaninoff's name is inscribed next to those of Taneyev and Scriabin on a marble slab in the small hall of the Conservatory. Muscovites of the older generation well remember the triumphs of the mature Rachmaninoff in the concert halls of the Conservatory and the former Nobility Club, and as conductor at the Bolshoi Theatre.

Moscow honored the memory of this beloved artist and composer in a great memorial music festival recently held with the participation of the capital's leading musical organizations and performers. Numerous concerts of Rachmaninoff's works were given and a memorial session devoted to his life and work was sponsored by the Central Music Museum.

First Symphony Revived

The session opened with an official address in the large hall of the Conservatory after an introductory talk by Professor Igor Boelza, and the Symphony Orchestra performed Rachmaninoff's First Symphony (1895) from a manuscript score, conducted by Alexander Gauk.

This symphony occupies a special place in the composer's biography. In her book, Material for a Biography of Rachmaninoff, Sophia Satina, Rachmaninoff's sister-in-law, writes: "Rachmaninoff had great hopes for this symphony. Engrossed in his work on it, he thought that he was blazing new trails in music." The sole performance of this symphony during the composer's life took place in Petersburg in 1897 with Alexander Glazounov conducting. It was a complete failure and critics were very disapproving.

"Rachmaninoff took the failure of his symphony very much to heart," writes Mme. Satina. "Many years later he recalled how, during the performance, he had hidden under the staircase leading to the gallery, stopping his ears at times to close out the sounds tormenting him and trying to understand what was the matter and what mistakes he had made. The result of this unhappy performance was a three year break in his creative work."

Undeservedly neglected and forgotten, Rachmaninoff's First Symphony is now once again heard on the concert stage. There can be no question that first opinions of the symphony were decidedly unfair. Although its compositional technique is still rather crude, the symphony is distinguished for richness and boldness of content. It is music of strong and mutinous passions, with a predominating mood of tragic foreboding. The composer was not mistaken in thinking that he was blazing new trails in music with this symphony. The First Symphony anticipated the best aspect of Rachmaninoff's mature work.

Memories of the Composer

Eugenia Bortnikova of the Music Museum staff read a paper, Rachmaninoff's Life and Work in Documentary Material. The speaker adduced many comments and recollections about Rachmaninoff by his contemporaries. Alexander Goldenweiser, Rachmaninoff's conservatory classmate, relates: "Over and above his talent for composition, Rachmaninoff's musical gifts surpassed those of anyone I ever met and I came to know many extraordinarily gifted people in my life. Rachmaninoff's talent bordered on the miraculous and reminded one of stories about young Mozart. Thus Alexander Siloti, who taught us both, once assigned him on Wednesday, the Brahms Variations on a Theme by Handel, and Rachmaninoff gave a finished performance at the next lesson on Saturday."

Yanovsky, Taneyev's pupil, recalls Rachmaninoff's amazing power to memorize music. At the beginning of the 1890's Glazounov (during a visit to Moscow) attended one of the Thursday musicales at Taneyev's home. At the host's request, Glazounov played the first movement of his recently completed Sixth Symphony, which none had yet heard. Discussion of this new work began after Glazounov's rendition.

Suddenly Taneyev remembered that he had closed all doors while Glazounov had been playing, so he went to see whether anyone had arrived in the meantime. He returned in a few minutes with Rachmaninoff, whom he introduced to Glazounov as his pupil, saying that Rachmaninoff was very talented and had just composed a symphony. Rachmaninoff sat down at the piano and began to play through without a pause the first movement of Glazounov's Sixth Symphony. Astonished, Glazounov asked him where he had seen the music, since he himself had neither shown it nor played it to anyone. Taneyev explained, smiling, that Rachmaninoff had been sitting in the next room all the time Glazounov was playing.

There are many extremely interesting documents about the friendship between Rachmaninoff and Chaliapin. In her book Writers' Notes, N. Teleshova describes one of the "Wednesday Musicales" at which these two remarkable musicians performed. "Carried away by each other," the author recalls, "these two titans literally performed miracles. What they did was not singing or playing in the generally accepted sense but a sort of ecstasy of inspiration of two great artists."

As Americans are well aware, Rachmaninoff as artist possessed a gift of powerful, almost hypnotic, influence on large audiences. Numerous press comments cited by the speaker described the ovations tendered him by Moscow audiences. "Serge Rachmaninoff's appearance on the stage," wrote a Moscow reviewer in 1908, "was the signal for an astounding ovation. Applause and the flourish of the orchestra, and a thousand outstretched hands, all merged in one thought—that Rachmaninoff was not only an outstanding musician and artist but a person dearly beloved by everyone."

Other Unpublished Works

The most interesting item on the session's agenda were informatory reports about Rachmaninoff's unpublished piano compositions and chamber ensembles by Tsytovich and Dobrokhotov. The following works were played for the first time as illustrations of the reports: Russian Rhapsody for two pianos (composed in 1891), performed by Adolph and Mikhail Gottlieb; a Trio which was a forerunner of his well-known Trio Elegiaque, Opus 9; and several movements of two unfinished string quartets. Chamber scores were performed by the Beethoven Quartet, in which Professor Alexander Goldenweiser participated.

The early trio and first of two quartets, composed at the end of the eighties and beginning of the nineties, give a good idea of young Rachmaninoff. Their music is permeated by a lovely elegiac quality in the spirit of Tchaikovsky's more tender, lyrical compositions. The second quartet was composed almost a quarter of a century later and shows a completely independent style. It reflects pensive, philosophical motifs typical of Rachmaninoff, the composer of Isle of the Dead, and Bells.

RACHMANINOFF COMPOSING IN HIS STATEROOM aboard a trans-Atlantic liner in 1931. The late Russian composer was usually given a piano for his own use. (Photo by R. Fleischhut.)

The second report on this topic by Dobrokhotov contained data about Rachmaninoff's operas. The speaker acquainted the audience with Rachmaninoff's unknown early opera Esmeralda and with several scenes from his unfinished operas Boris Godounov and Mazeppa. Flaubert's Salammbo particularly attracted the mature Rachmaninoff's interest as a subject for opera. He worked intensively on plans for it in 1906-1907.

General questions of Rachmaninoff's style were treated in an interesting manner in reports by Professor G. Kogan (Rachmaninoff as Creative Artist) and Prof. L. Maizel (About Lyrical Melody). A report about Rachmaninoff as conductor was made by V. Yakovlev.

Exhibition of His Work

The Music Museum arranged a special exhibition about Rachmaninoff in connection with the session. Displays were set up in the attractive Round Hall of Moscow Conservatory, where lessons and concerts sponsored by the museum are usually held.

As no detailed biography of Rachmaninoff has yet appeared, this exhibition is especially valuable in the study of the composer's life and work. It represents the first attempt to assemble and classify the most important documentary material about the life and work of this wonderful Russian musician.

The visitor's attention is immediately caught by the first section, The Rachmaninoff Family. Here are manuscripts and scores by the composer's grandfather, Arkady Rachmaninoff, who once studied under the famous John Field. Alongside these is a manuscript of Serge Rachmaninoff's famous song Oh, Do Not Sing Again, with a touching inscription from the composer to his grandmother.

These are followed by exhibits about the years of study in St. Petersburg and Moscow, and his first concert appearances. These contain portraits of Rachmaninoff's conservatory teachers and classmates, and programs of student concerts where the future artist first made his debut. Manuscripts of his unpublished works are displayed in a stand in the section Rachmaninoff's Early Work and include the symphonic poem Prince Gustinlav (based on Alexei Tolstoy's poem), four piano pieces dating from 1887 (Romance, Prelude, Melody and Gavotte), Youth Symphony, the forerunner of his First Symphony, and the above-mentioned Russian Rhapsody.

Several groups of exhibits are devoted to Rachmaninoff's mature work as composer and pianist. The composer's personal belongings presented to the museum by his widow, and numerous documents and photographs about the last decades of his life make very interesting concluding sections in the exhibition.

The Russian public had seen few photographs of Rachmaninoff during the latter part of his life. It is gratifying to see that the deep wrinkles furrowing Rachmaninoff's face did not age him. His photographs show the same virile countenance which Boris Asafyev once aptly described as the face of a "knight sheathed in armor," features filled with proud will and vigorous artistic temperament. Visitors are moved at the sight of programs of Rachmaninoff's last concerts: December 18, 1942, in New York, and February 12, 1943, in Chicago. The latter concert was his last. Six weeks later the composer was dead.

Memorial Festival

The first concert of the Rachmaninoff Memorial Festival was held in the Hall of Columns of the Trade Union House (the former Nobility Club). The program was performed by the Symphony Orchestra of the Radio Committee, with Nikolai Golovanov conducting. Most applause went to the young Moscow pianist Scvatoslav Richter for his rendition of Rachmaninoff's Second Piano Concerto. Not only was it brilliantly played, but the monumental style and powerful effect on the audience recalled Rachmaninoff's own rendition. The talented pianist received a stormy ovation.

The Moscow Philharmonic sponsored a special concert series of Rachmaninoff's symphonic and chamber music for the festival. The program of the first concert in the symphonic series conducted by Alexander Gauk included the First Symphony, the little known Caprice Bohemien, and the First Piano Concerto in a revised version of 1917. Yakov Flier displayed his usual virtuosity and vivid temperament as soloist. However, he did not succeed in conveying the most valuable qualities of Rachmaninoff's music—its concentrated determination and the resilient restraint of its rhythms. The concerto sounded brilliant but somehow lacked weight.

At the second concert of this series by Nikolai Golovanov, the Third Symphony and cantata Balls were performed. The program of chamber music included the above-mentioned unpublished instrumental ensembles and piano pieces performed by the Beethoven Quartet and pianists Alexander Goldenweiser and

(Continued on page 53)

Szigeti

Columbia Records
Baldwin Piano

MARKS LEVINE, *Director, Concert Division*
NATIONAL CONCERT and ARTISTS CORPORATION
711 FIFTH AVENUE NEW YORK 22, N. Y.
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COLUMBIA CONCERTS HOLDS ANNUAL CONFERENCE

Organization directors of the Community Concert Service of Columbia Concerts on Dec. 4 concluded their 16th annual conference with a luncheon given at the Lotos Club by the managers of Columbia Concerts, Inc. In welcoming the organization directors from all over the United States and Canada, Ward French, president of the Community Concert Service, who founded this Organized Audience plan 25 years ago, said "No one knows better than I how hard you have worked—what you have gone through in personal discomfort on account of difficult conditions—how much you have expended of your own personal time, 'way beyond the confines of 'paid-for' effort, simply because you believe in what you are doing and love it."

However, Mr. French pointed out that next year's going may be a little easier. The cessation of gas rationing and easing of travel restrictions, he predicts, will simplify matters for concert-goers and visiting artists. Despite difficulties encountered, Mr. French was able to announce the addition of 103 towns and cities organized by Community Concerts during the past year, bringing the total to more than 400, with nearly 2,000 concerts.

Inspirational Sessions

Twenty business sessions, with Mr. French presiding, were devoted to reviews of the past year's work and discussion of new ideas and methods for improving every phase of service to local Community Concert Associations. Many afternoons were given over to listening to the newer Columbia artists, while evenings were taken up in attendance at three Metropolitan Opera performances, three programs by the New York Philharmonic-Symphony and one each by the Philadelphia Orchestra and the New York City Symphony, and many concerts and broadcasts, all of which featured Columbia Concerts artists. Luncheons, suppers, teas and breakfast parties were given by Vronsky and Babin, Charles Kullman, Lansing Hatfield, William Primrose, Anna Kaskas, James Melton, Sascha Gorodnitzki, William Kapell, Henri Temianka, Donald Dame, the Bary Ensemble, Igor Gorin, Zinka Milanov, Gyorgy Sandor, Dalies Frantz and Mildred Dilling, from the Columbia list.

Intarin's Plans

A modified plan of Community Concerts is INTARIN (Intercambio Artistico Internacional) which sent five American concerts on a tour of 20 Latin-American cities in 120 engagements last summer. A similar tour will be made next summer in additional South American cities. Andre Mertens, director of the foreign division of Columbia Concerts, plans a trip to Europe in the spring to institute the plan in England and on the continent.

"Taking Carnegie Hall to America" was the unofficial slogan used in greeting the news that the New York Philharmonic-Symphony Orchestra would make an extensive post-season tour in the spring of 1947 under the auspices of Community Concerts.

ORGANIZATION DIRECTORS OF COMMUNITY CONCERT SERVICE of Columbia Concerts in New York to attend the 16th annual two weeks' conference held from Dec. 4 to Dec. 20, are gathered here to attend a supper party given by Igor Gorin, Columbia Concerts baritone, and Mrs. Gorin (seated center) at the Essex House, which was one of the many festivities given during the period of the conference. (Photo by Ben Greenhaus.)

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Joseph Fuchs under Judson Management

Concert Management Arthur Judson, Inc., Division of Columbia Concerts, Inc., has announced that Joseph Fuchs, violinist, is now under its exclusive management.

Arthur Judson Explains His Attitude Toward ASCAP Fees for Concert Music

Head of Columbia Concerts Inc., Believes Artists and Local Managers Are Persons Primarily Concerned—Favors Conference

To the Editor of The Musical Courier:

The American Society of Composers, Authors, and Publishers, in an advertisement published in your December 1 issue, criticizes, to my surprise, a letter written by me early in September to one of the artists I manage. I should point out, in the first place, that letters substantially similar to the one which ASCAP printed were addressed by all of the leading concert managers to the artists they represent.

ASCAP at that time made certain demands upon local managers. The local managers, in turn, communicated with the managers of the artists, stating that the artists would be held liable for ASCAP fees if they performed ASCAP compositions. The local managers expressly requested that the concert managers notify artists to this effect. Obviously any concert manager who failed to bring notice of such a claim to the attention of the artists whom he served would have been guilty of a gross dereliction of duty. Certainly, therefore, this portion of my letter is not the subject matter of legitimate criticism.

The only other comment in my letter was that I pointed out to artists that the fees in question had not been negotiated either with the local managers or with artists and that according to the information in my hands, the fees fixed by ASCAP were disproportionately high. This opinion had been arrived at as the result of conference between concert managers and the American Guild of Musical Artists, and subsequent investigations confirmed the conclusions.

No one has argued that the authors, whose compositions are played in concerts, should not be properly compensated. On the other hand, it is obvious that both the yardstick for fixing the fees and the amount of the fees should be fair and equitable. ASCAP has selected as the sole yardstick the size of the hall in which the artist appears. As we all know, in most cities there is only one hall in which concerts can be given, and both outstanding stars and novices appear in the same hall. Beyond this, the concert field, important as it is artistically, is, in terms of dollar revenue, a minor facet of the entertainment world. In other fields of amusement, ASCAP music forms the major portion of all performances. In the case of concerts, most of the selections used are classics which are in the public domain. Despite this, ASCAP sought to collect from a concert artist with a normal tour a sum greater than would be paid by an average metropolitan hotel which uses ASCAP music for dance purposes every evening of the year, or even by a motion picture theatre which utilizes ASCAP music for a number of shows each day, not only by means of film but by means of an orchestra. To a young artist, a fee of $30, $40 or $50 a concert may be quite crushing. ASCAP states in its letter that its policy is not to impose any charge upon the artist. The theory, however, must yield to the fact. The fact is that many local concert managers have refused to bear ASCAP's charges, and have put us on notice that the artist who chooses to play ASCAP music will have the amount of any payment to ASCAP deducted from his fees. In a number of cases such deductions have actually been made. It will be hard to convince the artists, from whose fees these amounts have been deducted, that the burden is not falling upon their shoulders. Obviously the persons primarily involved are the artists and the local managers. Such concert artists' managers as myself occupy, at the most, an intermediate position. I am informed that ASCAP has called no meeting with the persons primarily involved in order to determine what equitable charges are, how they should be fixed, and from whom they should be collected, and I believe that such a meeting would serve a useful purpose. Meanwhile I am, of course, desirous to be helpful to the persons whom I represent, and I am astonished to find myself the subject matter of criticism by ASCAP for merely passing on to the artists whom I represent information with respect to claims that have actually been made as the result of ASCAP's own action.

Yours very truly,
ARTHUR JUDSON.

LEONID BOLOTINE

VIOLINIST

Comments of Press on TOWN HALL Recital October 26, 1945

New York Times:

"Proved himself an extremely competent musician. The tone he drew from his instrument was firm and well-controlled. . . . His bowing was suave, and his left-hand technique deft and exact."

La Prenza (Spanish) Translation:

"His performance will be remembered as one of the most notable events of the season. He dominates all notes, from the strongest to the subtlest."

Novoye Russkoye Slovo (Russian) Translation:

"Showed himself to be a first-rate violinist and musician. Is able to feel the beauty, conviction and wealth of music as the 'language of sound'."

Comments of Outstanding Musicians of New York

"It is rare that I agree so completely with an artist's interpretation of both classical and modern works. . . . Remarkable concert." —*N. Berezowsky*

"Rarely do we hear on the concert stage such an exhibition of sound musicianship and such supreme technic." —*J. Neiblum*

"Found your technic and intonation immaculate." —*G. Beimel*

"Highest triumph of art and as an artist." —*A. Mikeshina*

"Revealed a command of the violin technic so tremendous as to be a pride to any great artist." —*Don Asch*

"It was remarkable for its consummate skill." —*M. Muscanto*

"Masterly." —*S. Spielman*

"Have never heard more brilliant violin playing." —*J. Richardson*

"You demonstrated virtuosity and musicianship of such calibre, that even the most discriminating critic could only react with sincere admiration." —*E. Zygman*

"I thought it was some of the finest fiddle playing I have heard in a long time." —*K. Reve*

"Your technic and intonation were flawless." —*B. Kundell*

"This was artistry at its highest level." —*B. Steinberg*

"It was refreshing to hear such pure sound and such impeccable intonation." —*M. Pollock*

"It was a marvelous performance." —*S. Prager*

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(a) by Carl E. Lindstrom—"The Hartford Daily Times," Nov. 17, 1945.

"Miss Rahn made me throw away all my ideas about song styles—drama, leid, ballad and all. There probably isn't ANY style except to get a song across, and in this she is as intelligent, poised and gifted a singer as I have ever heard."

(b) by Virgil Thomson—"New York Herald Tribune," Wednesday, April 4, 1945.

"Vocal schooling and good musicianship marked all her work last night, and there were the additional graces of a pleasant personality and of easy dramatic projection. So clearly does Miss Rahn enunciate, and with so little apparent effort, that she was several songs along in her program before I realized that I was not having to listen for the words."

(c) by Norman C. Houk—"Minneapolis Morning Tribune," July 19, 1945.

"But in her final group she sang two of the numbers from her role in 'Carmen Jones' and quite properly abandoned concert hall demeanor and really stepped into the role. She prefaced the songs with a brief and amusing explanation of the nature and intent of that all-Negro production. Then she sang 'Dat's Love' to the Habanera tune and 'Dere's A Cafe On De Corner' to the Seguidilla. The samples supported the reports that the 'Carmen Jones' show was a wow."

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* Apologies to you know whom.

The Critics Acclaim

LOUIS KAUFMAN

on

SOLD-OUT 1945 TOUR

Photo by J. Abresch, N. Y.

"VIRTUOSITY AT ITS HIGHEST PINNACLE."
Los Angeles Daily News, Dec. 4, 1945

New York

"persuasive, authoritative and moreover thoroughly enjoyable."
Times, Mar. 15, 1945

"Admirable tone—perfect intonation—a finished technician."
Herald Tribune, Mar. 15, 1945

Albany

"Violin playing of superlative quality—ravishing tone."
Times-Union, Mar. 6, 1945

Dayton

"outstanding technical equipment—his tone quality is superb."
Journal, Mar. 2, 1945

Newport

"One of the leading violinists of to-day."
News, Mar. 19, 1945

Racine

"Faultless exposition and singing inspiration."
Journal Times, Feb. 14, 1945

Oshkosh

"well-nigh flawless—a true artist."
Daily Northwestern, Feb. 16, 1945

Manchester

"a master of all the phases of the violinists' art."
Evening Herald, Mar. 21, 1945

Olympia

"Spell-weaving violin."
Daily Olympian, Dec. 7, 1945

Kankakee

"Kaufman thrills with his violin" (HEADLINE)
Republican News, Apr. 9, 1945

Washington

"A masterpiece of musicianship."
Reporter, Mar. 17, 1945

Wichita Falls

"Sheer perfection both of concept and delivery."
Record News, Feb. 1, 1945

Tacoma

"Masterly skill—an artist of the first water."
News Tribune, Dec. 9, 1945

Fond du Lac

"Exceptionally beautiful—something to remember for quality."
Commonwealth Reporter, Apr. 10, 1945

Quincy

"His versatility is breath-taking. Beautiful tone and his technique is superb."
Herald-Whig, Feb. 13, 1945

St. Joseph

"The entire audience was completely captivated."
Gazette, Feb. 7, 1945

Tucson

"Artistic perfection and a well-rounded program."
Citizen, May 8, 1945

"DEFINITELY A TOP-FLIGHT VIOLINIST."—*Los Angeles Times, Dec. 4, 1945*

MARKS LEVINE, *Director*, Concert Division

NATIONAL CONCERT and ARTISTS CORPORATION

711 FIFTH AVENUE NEW YORK 22, N. Y.

ALFRED H. MORTON, *President*

LATIN AMERICA: U. S. Works Heard

By CEICAO DE BARROS BARRETO

Rio de Janeiro.—The Cultura Artistica, in its series of concerts at the Municipal Theater, presented the Argentinian pianist Lia Cimaglia Espinoza, who offered Schumann's Carnaval, Débussy's Préludes, and pieces by contemporary composers, including one by herself. Mme. Espinoza displayed a good technical mastery and ready finger fluency, if not a great interpretative depth.

The Canadian vocal quartet Alouette was also heard at the Municipal Theater under the sponsorship of the Cultura Artistica in a program including old French songs and popular and folksongs of Canada, these last rarely heard here. Commentaries were written by the Canadian Ambassador, Jean Désy.

Again in the Cultura Artistica series there was offered a recital by the famous Spanish lutenist, Paco Aguilar, who has recently been heard at Rio as a soloist in recitals at the Municipal Theater, Brazilian Press Association and Radio Globo. In his programs Aguilar included music of Purcell, Couperin, Scarlatti, Gluck, Bach, Ravel, Borodin, Albeniz, De Falla, R. Johnson, Villa-Lobos and Mignone, displaying a beautiful technic and delicate shading, the ancient music evoking all the naiveté of that age. Several encores were requested and given to packed houses. He was assisted by the pianist Carlos Oxley.

Chamber Music of the Americas

The fifth concert of Chamber Music of the Americas given at the National School of Music had in its program Walter Piston's Suite for oboe and piano, Claudio Santoro's String Quartet, Adolph Weiss' Sonata for violin and piano, and Juan Carlos Paz' Trio for clarinet, trumpet and saxophone alto. Piston's Suite is a most interesting composition in a style closely allied to neo-classicism, and it received a pleasant treatment by Joao Breitinger, oboist, and Nayde Sa Pereira, pianist. Santoro's String Quartet, awarded a prize by the Chamber Music Guild of Washington, is written in the twelve-tone system in patterns irregularly accented but extraordinarily powerful. The idiom is very difficult to understand in a first hearing, and the instrumentalists seemed to be rather timid. However, the audience greeted the work with enthusiasm, and composer and performers had an ovation. Also abounding in modern devices was Weiss' Sonata, which reveals adroit craftsmanship and eloquent pages, although likely rather to interest specialists than the usual music-lovers. Edmundo Blois, violinist, and Nayde Sa Pereira, pianist, were the performers. In this Trio, Paz follows the trends of atonal music in a very personal style. It was ably performed by Jayoleno dos Santos, clarinetist, Francisco Sergi, trumpet, and Jose de Miranda Pinto, saxophonist. A large audience attended this concert and, although not very convinced, demonstrated much interest in all the numbers.

Brazilian Symphony Gives Native Premiere

The Brazilian Symphony Orchestra, conducted by Eugen Szenkar, in recent concerts gave music by Mozart, Rimsky-Korsakov, Beethoven, Ravel, Villa-Lobos and Assis Republicano. Mozart's Symphony, op. 39, was carefully projected even though one did not agree with certain details of tempi. Major item of this program was Villa-Lobos's Bachianas No. 2, performed with taste and eloquence. Beethoven's Pastoral Symphony as well as Ravel's Bolero and Rimsky-Korsakov's Scheherazade were capably done. The novelty was the premiere of Assis Republicano's ballet Narciso, played under the author's direction. The work is based on the Greek legend and, despite its original and melodious themes, shows a heavy orchestration lacking in variety and effectiveness. The usual packed audience attended the concert, repeated for the afternoon subscribers.

BRIGHT BRAZILIAN SUNSHINE

bathed the scene when Albert Spalding, with Musical Courier's representatives, Ceicao de Barros Barreto and William Urai, were guests at the United States Embassy during the violinist's recent tour of that country.

Winner in Musical Courier's Inter-American Contest Announced in April

The winner in Musical Courier's Contest for the best short piano piece submitted by a composer of the Latin American republics will be announced in the Inter-American Issue of this publication in April. The jury, which has been considering a large number of scores, lost one of its members in the passing of Leonard Liebling, Musical Courier Editor-in-Chief, and this occasioned a slight delay in their decision. Dr. Howard Hanson, composer and President of the Eastman School of Music; Ernest La-Prade, Program Consultant of the National Broadcasting Company, and Dr. Felix Guenther, composer, and Editorial Director of Edward B. Marks Music Co., will announce their nomination of the winning entry shortly.

As announced, the prize work will receive an award of $100.00 offered by Dr. Roberto Marinho, publisher of the newspaper O Globo of Rio de Janeiro, which will introduce it on its own radio hookup there. It will be published by the Edward B. Marks Music Co., and the composer will retain full royalty rights.

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Acclaimed in tours of Europe, North and South America

Young Pianist A Gifted Artist

Elizabeth Travis Is Master of Keyboard

By Felix Borowski.

ONE of the ripest talents for piano playing that has been heard here for many a season was disclosed at a recital given by Elizabeth Travis to an audience, all too small, at Kimball Hall last evening.

The pianist is young, but there was no immaturity either in her mastery of the keyboard, nor in her musical thinking. Evidently Miss Travis is no stranger to the concert stage. There never was a moment in which she was not completely mistress of herself and of her medium. So remarkable, indeed, was her poise, her ability to throw herself at all points into the interpretation she was making, that her playing suggested a performance by a hardened veteran.

Cyprian's Music Featured.

The program began with two paraphrases of old English ballads—"The Blighted Swain" and "The Bailiff's Daughter of Islington"—by Anis Fuleihan, a Cyprian composer now living in America. Miss Travis, who evidently has a particular liking for Mr. Fuleihan's music, played later his interesting and original "Syrtos from Cypriana," and accomplished a brilliant piece of work with it.

The real business of the concert, however, began with Beethoven's D major Sonata, which is one of the less hackneyed of the set. In this the pianist offered some of the qualities that make the reading of a classic sonata artistically fine. There were in evidence appealing tone production, a gift for making a melody sing—this was particularly notable in the Largo—and a comprehensive understanding of style.

Success With Schumann.

From the purely technical standpoint Miss Travis applied herself to a more difficult problem in Schumann's Symphonic Etudes; but in this work, too, she won success. The music exacts fine adjustment of tonal proportions, continence of expression, breadth of phrasing, and these things the performer found abundantly for it.

In three Etudes by Chopin, that in C sharp minor was outstanding if only for the sense of poetry with which Miss Travis imbued it, but the whirlwind energy which she threw into the companion work in A minor made its exposition remarkable in another way. In the matter of bravura, the recitalist presented a virtuoso account of a paraphrase made by Dohnanyi of the "Naila" waltz by Delibes. This is not the most serious music, but it made up in difficulty what it lacked in earnestness.

Surely so gifted an artist should be heard from again.

—The Chicago Sun, October 4, 1945

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Toronto Conservatory Names Edward Johnson Its Chairman

By JOSEPH A. WHITMORE

TORONTO.—Much interest has been stirred by the appointment of Edward Johnson, General Manager of the Metropolitan Opera Association, to the chairmanship of the Toronto Conservatory of Music, announced on Dec. 5 by Dr. Sidney E. Smith, president of the University of Toronto. By courtesy of the Board of Directors of the Metropolitan, Mr. Johnson is able to assume the chairmanship of the Conservatory, in addition to his regular duties as general manager of the New York Opera House. He was recently appointed a member of the Board of Governors of the University of Toronto, which before awarded him the degree of LL. D.

The announcement of Mr. Johnson's appointment is coincidental with the Conservatory's celebration of its diamond jubilee year. With a faculty of 240 teachers and a current enrollment of 7,000 students, it is the largest school of music in Canada, and, in number of students, probably the largest conservatory of music in the world.

In spite of the additional responsibilities imposed by this office, Mr. Johnson is particularly pleased because, as he stated in an address before the Canadian Club on Dec. 17, "it realizes a life-long ambition — the opportunity to make music as regular a part of the curriculum as reading, writing, and arithmetic. Just as law was not created for lawyers, neither was music created solely for musicians. No intelligent person admits to being totally ignorant of Shakespeare, and the same should be true of music, for this is an art that is a necessary and integral part of everyday living. The level of the public's taste in music will eventually be in direct ratio to the total number of schools that recognize music as a standard subject to be included in every curriculum. And that is when music in this country will reach a point of artistic excellence hitherto unknown."

According to Dr. Smith, "The appointment of a new Conservatory Board—with Mr. Johnson as its chairman—marks the first major step in a program intended to bring about a closer integration of the Conservatory and University. . . . They share a common pride in the return, to a position of influence in musical education in Canada, of a native son who has achieved world-wide fame as concert singer, opera star, educator and administrator."

Other Appointments

Established in 1886, the Conservatory has had four principals, Dr. Edward Fisher, Dr. Augustus S. Vogt, Sir Ernest MacMillan and Norman Wilks, who held this position until his death in 1944.

In the fall of 1945, the directors announced the enlargement of the executive personnel, and the appointment of three distinguished Canadian musicians to senior posts on the staff. That of director was created as the senior administrative position, to be filled by Dr. Charles Peaker. Ettore Mazzoleni was appointed principal, in charge of teaching and music activities, and Dr. Arnold Walter was named vice-principal, in charge of the newly established Graduate School.

The majority of the instruction in connection with the University of Toronto degrees in music is carried on at the Conservatory, under Sir Ernest MacMillan as Dean of the Faculty, together with such well-known musical figures as professors Healey Willan and Leo Smith. The University courses lead to the degrees of Mus.B. and Mus.D., and an Honor Course in Music leads to the degrees of B.A. The Conservatory offers courses leading to the diploma of Associateship, which may be obtained extra-murally, and the diploma of Licentiateship, for which students must register at the Conservatory itself.

The main school of the Conservatory is located near the University, and 20 teaching branches are established at key points throughout the city. With a faculty of 240 teachers, the Conservatory is equipped to take care of the individual musical needs of some 7,500 students enrolled annually. In addition to private instruction, the Conservatory offers many free lectures and classes. The Conservatory also has a flourishing department of Speech Training and Dramatic Art.

The Conservatory Women's Residence accommodates 55 students. With the building expansion, which must of necessity take place, more living accommodation will become available for the large waiting list. Students now come to the Conservatory from all parts of the Dominion, from the United States, the British West Indies, and before the war students were enrolled from as far away as Korea.

Orchestra and Choir Prominent

The Conservatory Junior Orchestra trains young students for more advanced work, and the Conservatory Symphony Orchestra, under Ettore Mazzoleni, has created an enviable position for itself in the musical life of Toronto. This orchestra has given many performances of works never before heard in Canada, and space does not permit a list of the students graduating from this organization to positions in major orchestras, both in Canada and the United States, where in some cases they will be found at the first desks.

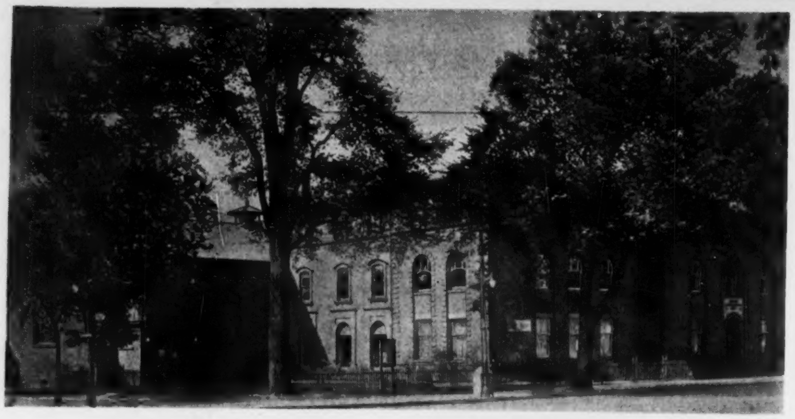
A Junior Choir, under Dr. Charles Peaker, gives occasional public concerts during the season. During the regime of Sir Ernest MacMillan as principal, the Conservatory Senior Choir appeared annually with the Conservatory Orchestra or with the Toronto Symphony Orchestra, performing many notable works. On the death of Dr. Herbert A. Fricker, Sir Ernest accepted the post of conductor of the Mendelssohn Choir and the Conservatory Senior Choir became absorbed in this organization.

As the Conservatory is not equipped for operatic work on a large scale, it was found necessary to use downtown theatres. Among the operas presented by the Conservatory's Opera Class and conducted by MacMillan were Humperdinck's Hänsel and Gretel, Purcell's Dido and Aeneas, von Suppé's Boccaccio and Vaughan Williams' Hugh the Drover. With the advent of Edward Johnson high hopes are held for a renewal of these operatic activities.

For many years, evening lectures in Music Appreciation arranged by the Department of University Extension, and given by Dr. F. J. Horwood, have attracted a large enrollment. Innumerable student recitals, many of an advanced character, take place in the Conservatory's four concert halls. Throughout the season, a series of chamber music concerts, popularly known as Wednesday Five O'Clocks, one hour in length, attract business and professional people. During the present season, the audience will hear the Parlow String Quartet, the Conservatory String Quartet, a Chamber Orchestra with Ettore Mazzoleni as conductor, and a Wood-Wind Ensemble assisted by Sir Ernest MacMillan.

Exerts Wide Influence

The Toronto Conservatory's influence is strongly felt in every corner of the Dominion of Canada. Its system of examination is detailed in a carefully prepared Syllabus, which may be followed by teachers in any remote village. Beginning with the requirements for tiny beginners, the course culminates in the awarding of the Associateship diploma of the Conservatory. Well-rounded and skilfully graded for the development of performance, written papers on harmony, form, counterpoint and history are also included.



THE TORONTO CONSERVATORY OF MUSIC.
At right, Edward Johnson, General Manager of the Metropolitan Opera Association of New York, who has been appointed Chairman of the Conservatory's Board of Directors.

Active throughout the year in keeping the Syllabus in line with modern musical advances, the Conservatory has a Board of Studies under the chairmanship of the principal. Members are elected to represent every teaching department of the Conservatory. Each year, the members of the Conservatory's board of examiners, numbering over 50, travel from coast to coast in Canada, examining the progress of the students who are following the course, and in some years as many as 21,000 candidates have applied for examination.

A travelling representative, Persis Hebden, was appointed in 1938 to establish more personal contact with teachers outside of Toronto. Through this contact, it was soon discovered that many teachers lacked any opportunity of keeping in touch with modern advances in music instruction. A Summer School for teachers was immediately established, taking place during July each year, attracting teachers from every province in the Dominion and from the United States. Also to assist teachers and students outside of Toronto, a series of broadcasts covering examination work, was modestly begun over an Ontario network. These broadcasts, performed exclusively by artist members of the Conservatory faculty, are now heard from coast to coast in Canada.

Lecturers are sent to the larger centres, and short courses in modern methods of teaching and performance are given. Student and professional artists are sent out from the Conservatory at regular intervals. Concerts are given in the Art Gallery in Toronto, the Ontario Agricultural College in Guelph (Edward Johnson's home town), and in many of the cities and towns in Ontario where the opportunities of hearing outstanding artists are not so plentiful.

New Music Centre Project

The report of the City Planning Board, issued two years ago, proposed a Music Centre for Toronto, to bring together a new Massey Hall (symphony hall-public auditorium); a new Conservatory building; and the proposed new Toronto studios of the Canadian Broadcasting Corporation.

The new Massey Hall would have seating capacity of 3,000. The new Conservatory would provide accommodation for administrative staff; about 150 teachers, lecturers and professors and 3,000-3,500 students, of whom about 200 might be full-time students. Tentative plans envisage a group of concert and recital halls of various sizes as well as studios, library, faculty rooms and residence for women students.

A very large initial contribution has already been made towards the project by an interested donor and it is likely that a public campaign for the balance of the funds required will be undertaken early in 1946.

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Marcelle Denya Visits South

Marcelle Denya, soprano, appeared on the Concert for War Funds at the High School Auditorium in Bernardsville, N. J., on Nov. 3 with George Chavchavadze, George Copeland, and Dimitri Markevitch; on Dec. 5 at Columbia University, New York, where she sang for the students of the French department; Dec. 14 in recital at the North Carolina College for Negroes; Jan. 9 and 11 in recitals at Port au Prince in Haiti. Returning to America, Mme. Denya was heard in recital, in St. Louis Jan. 25 and 26, with Andre Maurois as lecturer in Three Centuries of French Music.

Concert for Rachmaninoff Fund

The Boston Symphony, under Serge Koussevitzky, and Vladimir Horowitz, pianist, will appear together for the first time in New York at Carnegie Hall, on Feb. 12, in a benefit concert for the Rachmaninoff Fund, Inc., which will hold a nationwide contest in the coming year to discover the "most talented young pianist."

Aitken to Give Novelty

Webster Aitken, American pianist, will give his first recital of the season at Town Hall on Saturday afternoon, Feb. 2. Mr. Aitken will include here the first performance of Messiaen's Fantaisie Burlesque.

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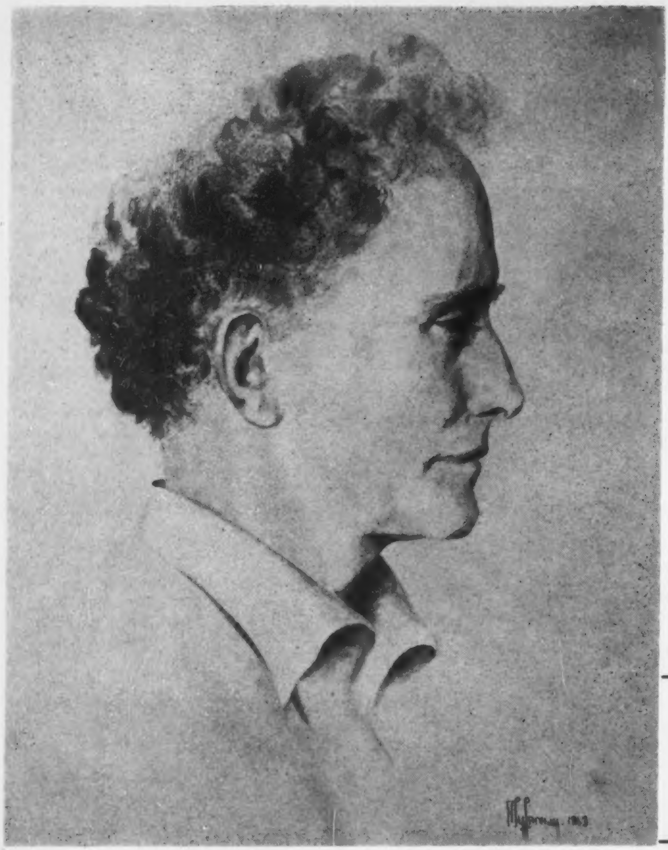

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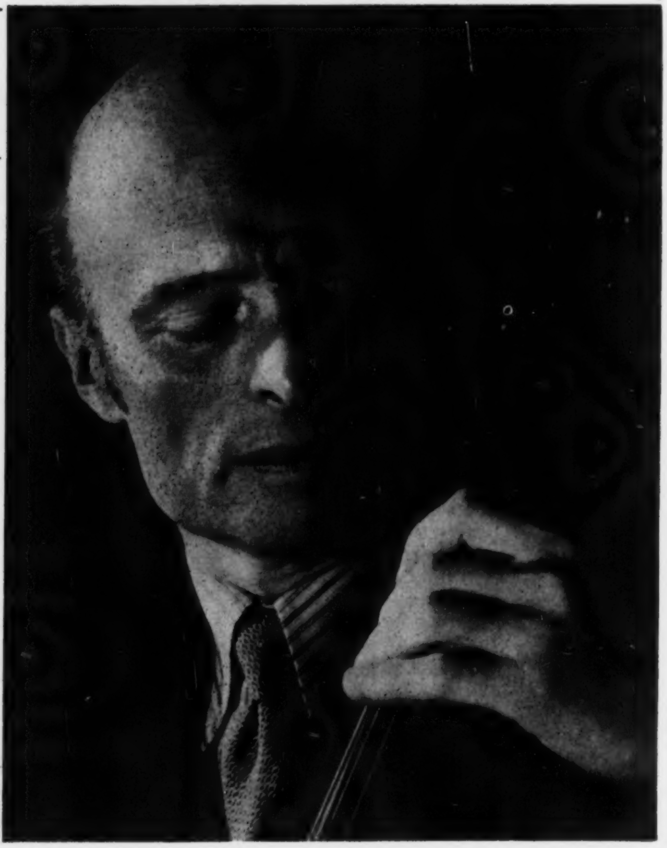

WASHINGTON Welcomes Novelties

By JAMES G. DEANE

WASHINGTON.—A concert of new American works was given by National Symphony for members of the Orchestra Association. Included were a Festive Overture by Peter Mennin, repeated at a regular concert under the title Folk Overture; Side Show by William Schuman; Night Song from the California Suite of Howard Brubeck; Scherzo from the Golden Spike suite by George Antheil; Funeral March by Wallingford Riegger; Darling Cory by Weldon Hart; Night Flight, a tone poem by Gardner Read; and the First Symphony by Samuel Barber, the only work on the program previously performed here. The audience received the program enthusiastically.

Hans Kindler made his debut as composer with a performance of his Seven Provinces, a suite played without pause and based on seven tunes from provinces of his native country, the Netherlands, together with the old national hymn, the Wilhelmus. Treating these tunes freely, Kindler has constructed an effective, well-orchestrated work. Patricia Travers, young American violinist, scored a great success at this concert playing the Vieuxtemps Concerto No. 4 in D Minor. Other works were Ralph Vaughan Williams' Seventeen Come Sunday, Debussy's Two Nocturnes and Ravel's Bolero.

An Ouverture Joyeuse by the Swedish composer Dag Wirén was given its American premiere at a subscription concert which featured the Brahms D Minor Concerto with Rudolf Firkusny as soloist. Firkusny showed thorough grasp of the subtlest beauties of this work. Rimsky-Korsakov's Scheherazade completed the program.

Thunderbolt Plane Eulogized

Gyorgy Sandor played the Beethoven Third Concerto on the next Sunday program, with the orchestra adding Weber's Oberon Overture, Daphnis and Chloe by Ravel, Sibelius' Finlandia, and pieces by Shostakovich and Antheil. Another world premiere, Martinu's Thunderbolt, "my private tribute to this type of plane which was of such assistance in ending" the war, according to the composer, was a feature of the next concert. The composition is dedicated to Dr. Kindler. Mona Paulee sang selections by Gluck and Tchaikovsky.

A holiday program was presented by the Philadelphia Orchestra, with William Kapell playing, without much emotional insight, Rachmaninoff's Second concerto. Zino Francescatti demonstrated his great violin artistry in the second regular concert of the season, giving for the first time here Milhaud's Suite for Violin and Orchestra.

The incomparable Busch-Serkin combination offered, close to perfection, three Brahms sonatas in a Whittall Foundation concert at the Library of Congress. The annual Stradivari commemorative concert featured the Budapest Quartet assisted by Benar Heifetz, cello.

Milhaud Lecture-Recital

Darius Milhaud was presented by the Coolidge Foundation at the Library in a lecture on Brazilian music, illustrated by recordings, and then played his own recent piano suite, The Household Muse.

Operatic offerings have been limited recently to the capable hands of the Philadelphia La Scala Company, which has given us Rigoletto with Tibbett and Il Trovatore with Milanov, Heidt and others. Agata Borzi scored as Gilda in the first, with Franco Perulli as the duke. Kurt Baum, Ivan Petroff and Nino Ruisi contributed effectively to the second. Bamboschek conducted.

Messiah was sung by the Washington Choral Society, led by Louis Potter. Soloists were Florence Manning, soprano, Edward Kane, tenor, Lydia Summers, contralto, and Robert Nicholson, baritone.

Recitalists have included Petri, presented by the Chambers Music Guild in a varied program which deserved much better attendance; Rubinstein, Gladys Swarthout, Werner Gebauer, violinist, and Julie Andre, singer-guitarist, in the first concert of the season at the Pan American Union. Petri also appeared at Howard University. Jacques Gordon, leader of the quartet, and Jose Echaniz, pianist, gave a program at the National Gallery. The Cappel series presented the Platoff Don Cossack Chorus at Constitution Hall, with the usual large turnout.

Two new compositions by Kent Kennan and Robert Palmer were played by the National Gallery Sinfonietta led by Richard Bales.

Abrasha Robovsky, baritone, Sgt. Stanley Weiner, violin, and Dr. Fritz Kurzweil, piano, were presented by the Chamber Music Guild at the Statler Hotel.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Jan. 15. Efrem Zimbalist, violinist, CH, E; Marion Matthaeus, contralto, TH, A; Jennie Tourel, mezzo-soprano, TH, E.

Jan. 16. Alexander Uninsky, pianist, CH, E; Sylvia Marlowe, harpsichordist, TH, E; Hilda Andino, pianist, TiH, E.

Jan. 17. Philharmonic-Symphony, Howard Hanson, guest composer-conductor, CH, E.

Jan. 18. Philharmonic-Symphony, Howard Hanson, guest composer-conductor, CH, A; Rudolf Firkusny, pianist, CH, E; Raya Garbousova, cellist, TH, E.

Jan. 19. Josef Hofmann, pianist, CH, A; Philharmonic-Symphony, Howard Hanson conducting, Isaac Stern, violinist, soloist, CH, E; Frieda Hempel, soprano, TH, A; Golden Hill Chorus, TH, E.

Jan. 20. Philharmonic-Symphony, Howard Hanson conducting, Isaac Stern, violinist, soloist, CH, A; Marguerite Namara, soprano, CH, E; Lotte Lehmann, soprano, TH. A; New Friends of Music (Pro Arte Quartet, Edward Steurmann, pianist, Gunther Schuller, French horn), TH, 5:30 p.m.; Henryk Szeryng, violinist, TH, E; Henriette Michelson, pianist, TiH, A; National Assn. for American Composers and Conductors, TiH, E.

Jan. 21. Abbey Simon, pianist, CH, E; Toni and Rosi Grunschlag, duo-pianists, TH, E; U.S. Section, International Society for Contemporary Music, Pro Arte Quartet, TiH, E.

Jan. 22. Philadelphia Orchestra, CH, E; Ruth Kisch-Arndt, contralto, TH, E.

Jan. 23. Yehudi Menuhin, violinist, CH, E; Rudolph Bochco, violinist, TH, E; Herma Menth, pianist, TiH, E.

Jan. 24. Philharmonic-Symphony, Igor Stravinsky, guest composer-conductor, CH, E; Frederick Marantz, harpsichord, TiH, E.

Jan. 25. Philharmonic-Symphony, Igor Stravinsky, guest composer-conductor, CH, A; Joseph Fuchs, violinist, CH, E; Luboshutz and Nemenoff, duo-pianists, TH, E.

Jan. 26. Philharmonic-Symphony, Igor Stravinsky, guest composer-conductor, CH, E; Maurice Eiesnberg, cellist, TH, A; American Chamber Music Ensemble, Harold Kohon, conductor, TH, 5:30 p.m.; Viennese Variety Concert, TH, E; International Programs, folk concert, TiH, E.

Jan. 27. Philharmonic-Symphony, Igor Stravinsky, guest composer-conductor, CH, A; Dusolina Giannini, soprano, CH, E; Lotte Lehmann, soprano, TH, A; New Friends of Music (Pro Arte Quartet and others),. TH, 5:30 p.m.; Laurence Steinhardt, violinist, TH, E; Francisco de Gil, viola and Jose Echaniz, piano, TiH, A; Mercedes Gilbert, one woman theatre, TiH, E.

Jan. 28. Leon Fleisher, pianist, CH, E; Floyd Worthington, baritone, TH, E; International Society for Contemporary Music, Bela Bartok Memorial Program—Rudolph Kolisch, violin, Eduard Steurmann, piano, Pro Arte Quartet.

Jan. 29. Jane Boedeker, mezzo-soprano, TH, A; Frank Gullino, violinist, TH, E; Hebrew Arts Singers, TiH, E.

Jan. 30. Joseph Rabushka, violinist, CH, E; Ellabella Davis, soprano, TH, E.

Jan. 31. Philharmonic-Symphony, CH, E; Mildah Polia, mezzo-soprano, TiH, E.

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PARIS: FIRST NOVELTIES OF SEASON HAVE HEARING

By SUZANNE DEMARQUEZ

Paris

Two important revivals took place in the Paris lyric theatres recently. At the Opéra-Comque we saw a double bill of Le Médecin malgré lui by Gounod (after Molière) and L'Heure Espagnol, Ravel's ironic and sparkling one-act comedy to a text by Franc-Nohain. You are certainly familiar with the latter masterpiece, the music of which proved not less scintillating and the orchestration of the utmost delicacy, while the final quartet shows the composer at the peak of his mastery. Under the direction of Désormière, the work was given with a new décor by Suzanne Roland, and Elen Dosia, Louis Arnault and José Beckmans sang the leading parts excellently, but the acting in some cases was open to improvement.

At the Opéra there was anticipated with impatience the revival of Paul Dukas' opera Ariane et Barbe-bleue, which had to be taken out of the repertoire during the occupation owing to the racial laws of the Germans, as were his La Péri and L'Apprenti-Sorcier. The first-named work, which you heard at the Metropolitan about 30 years ago, again proved a balanced creation of a deep humanity, which impresses one by its sincerity and the sovereign mastery of its realization. The work demands of its interpreters an ensemble of rare qualities, beauty both of plastic miming and of the voice, sonorous power, great endurance and perfect musicality. Suzanne Juyol, who took the role after the incomparable Suzanne Balguerie and Germaine Lubin, was able to make it her own in spite of her youth. Her magnificent voice causes us to expect for her a fine career, which her present success already presages. The direction of the Opéra mounted the work of the finest taste and refinement.

There has been no question, as yet, of any new dance productions although the Wednesday evening ballet performances continue to attract a great public. It has leaked out that the new *maitre de ballet*, the noted Russian professor Victor Gsovski, proposes to remount Swan Lake and to stage the Third Symphony of Scriabine, which will certainly be interesting.

Paris and London Orchestras in Exchange

In the concert world the great event has been the exchange of orchestras between Paris and London. The Société des Concerts du Conservatoire, with Charles Münch at the head, has gone to England to gather new laurels, while we have had the pleasure of receiving, at the Théâtre des Champs-Elysées, the London Philharmonic Orchestra and its leader, Sir Thomas Beecham. An immense throng pushed its way into the concert to observe with curiosity and appreciation the conducting manners of the new director, which are so different from those of Münch.

Sir Thomas possesses a great authority and his orchestra has noticeable qualities of cohesion. The brasses, which are excellent, revealed themselves particularly in the overture to Prince Igor of Borodin, in the Carnival Romain by Berlioz and in Le Chasseur Maudit (Franck). We also heard Four Interludes by Benjamin Britten, the young English composer, who before long will be as famous in Paris as he already is in London.

On the following Sunday the Philharmonic Orchestra—which in the meantime had been in Brussels—played here under Charles Münch while Sir Thomas, returning to London, took over the Orchestre de la Société, which had remained there.

This interchange of conductors caused great amusement to the habitués. Due to this circumstance Münch offered Handel's Water Music, which was perfectly delightful, and the Symphony by William Walton, a significant, dynamic work, which sometimes shows the influence of Stravinsky and Honegger, and was greatly applauded. On the other hand, the English pianist Eileen Joyce, of whom we had been told the very best, proved to be a disappointment. It is regrettable that she chose the Concerto by Schumann, which apparently does not correspond to her temperament.

Among the other symphonic concerts I would like to single out again those of the Société des Concerts (now back in Paris); the return of Pierre Fournier, one of the outstanding French cellists whose magnificent playing was greeted with a unanimous triumph, and the refined interpretation which the young and brilliant pianist Monique Haas gave of the Concerto by Henry Barraud, a work powerful and of high inspiration. At the Concerts Colonne, under the baton of Paul Paray, Yvonne Lefébure played the Concerto in G major with deep understanding of Beethoven's style.

Return of Casals and Huberman

We had the unforgettable experience of greeting again two of the greatest soloists for the first time after the war. When Pablo Casals appeared on the stage of the Concerts Lamoureux, where he had made his debut in Paris 46 years ago, he was received with an immense ovation which almost took the roof off the venerable Salle Pleyel, filled to capacity. It not only feted the unique artist but by the same token the man who had given the proceeds of this concert for a charitable cause and the champion who had made continued sacrifices for his faith in his nation with a rare moral greatness. The Concertos by Lalo and Elgar again proved that Casals has remained the supreme artist whom we knew. It was typical of his proverbial modesty that he made the conductor Eugene Bigot share his triumph.

The other great soloist was Bronislaw Hubermann, who played Bach's (E-major), Beethoven's and Brahms' concerti assisted by the Orchestre de la Société. On this occasion Münch confided to me that "there is no other violinist he would rather accompany than Bronislaw Hubermann"—the finest praise for the illustrious artist.

Halls without Heat

Music continues to be offered by innumerable soloists, but the problem of halls without heat poses itself as a great question mark. Is one going to continue to go to concerts when the temperature in the hall is below zero as one did last season, when so many seances had to be cancelled at the last moment?

For the time being, the programs of the Ars Rediviva always draw a huge audience. Conducted by an outstanding musician, Claude Crussard, they have the goal to bring to public attention unknown works in impeccable performances. We listened to several scores of Marc Antoine Charpentier, a French master of the 17th century, others by Purcell, by Telemann, and a magnificent Sinfonia for violin and orchestra by J. S. Bach, played in very pure style by Dominique Blot.

The seventeen string quartets by Beethoven are being played by the Quatuor Loewenguth. After having worked under modest conditions for several years this ensemble now has won a prominent place among the French quartets, thanks to their perseverance and their faith in the musical ideal of excellent interpretation with fervor and good balance. The Quartuor de la Radio-diffusion Française Leon Pascal is offering the same program and it will be interesting to compare the two.

The other great French quartet, Quatuor Calvet, has given *séances* of French music (Faurée, Debussy, Ravel, Franck) with the eminent pianist Marguérite Long. Marcel Ciampi, professor at the Conservatoire was greatly applauded for his Mozart, Ravel and Chopin. A complete rendition of all the Hungaran Rhapsodies by Liszt earned for the pianist Wilfrid Maggiar a well deserved success. Whenever he announces a recital, the violinist Henry Merckel is assured of a great following. His program, brilliantly executed, reached from Beethoven to Strawinsky, taking in the Poulenc Sonate and Hindemith's First Sonata for violin solo.

Among the singers, Noëmie Perugia made known her great intelligence and fine sensibility in a program in which Italian classics were juxtaposed with Ravel and Milhaud (Poèmes Juifs).

The National Orchestra under the direction of Manuel Rosenthal continues to be the refuge for first performances of difficult scores which call for a great apparatus. Important concerts there were recently devoted to Czech composers, to Béla Bartók, and Darius Milhaud. I shall report on these events in detail in my next chronicle.

Reine Gianoli, already well known in Paris, showed a certain preciosity in her playing of Mozart's Concerto in A major, accompanied by the Orchestra Colonne, this time under the baton of Robert Bagdali, a newcomer whose conducting still lacks decision. The very young Yvonne Loriod, winner of many awards of the Conservatoire, showed herself a real musician in a program of Schumann and Mozart.

SYMBOLIC OF FRANCE'S LIBERATION:
Dance Group on the facade of the Paris Opéra. (Photo by R. Levasseur.)

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N. Y. Philharmonic Gift To Open Ticket Endowment

The Directors of the Philharmonic-Symphony Society have received $13,000 from Bartlett Arkell to form the nucleus of a fund to be known as the Philharmonic-Symphony Student Ticket Endowment, the proceeds to be used for the purchase of tickets at reduced rates for the use of students in the public schools of New York.

Mr. Arkell's donation is a practical result of the interest he has had in the work of his wife, Mrs. Bartlett Arkell, who for 23 years has been Chairman of the Philharmonic-Symphony's Committee for Public Schools and Colleges. This committee has worked since its inception in cooperation with Dr. George H. Gartlan, Director of Music, Board of Education, New York City. Through it, some 125,000 young people have heard the Philharmonic.

Mr. Arkell's gift does not change the nature of the work in any way. The Philharmonic-Symphony Student Ticket Endowment will continue the activities of the Committee for Public Schools and Colleges. The Committee hopes that this initial donation will stimulate others to become interested in the purpose of the Endowment—to enable more students to buy tickets at reduced rates.

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CHICAGO SUN

Two new singers were in the cast when the Chicago Opera Company presented Verdi's "Rigoletto" at the Opera House last evening.

Elvira Helal, who was the Gilda of the performance, is not a stranger to the stage, for she has sung with minor opera houses in the East.

If this was her initial appearance with a first class organization, the young artist had reason to be well pleased with her reception. There were shouts and bravos and hand-clappings when she finished "Caro Nome" in the second act, and this is music indeed in the ears of a debutant.

VOICE IS EXCELLENT.

In the third act it was possible to arrive at some idea of Miss Helal's abilities in more emotional moments. They were, it must be said, effective moments. She has poignancy of utterance and theatrical comprehension at her command.

CHICAGO DAILY NEWS

A NEW GILDA made her Chicago debut last night in the person of an American prima donna, Elvira Helal. She won a deserved burst of applause at the spectacular finish of the most dazzling of arias.

CHICAGO JOURNAL OF COMMERCE

Elvira Helal, making her debut as Gilda, disclosed a voice bright in its upper register and of darker hue below. Her highest notes, even in the arduous "Caro Nome" were admirable, full and rounded. In volume and in richness of texture, Miss Helal's voice is well equipped.

CHICAGO DAILY NEWS

In addition to the Martinelli-Swarthout-Bonelli combination, there appeared a new Micaela in the person of Elvira Helal, who stampeded her listeners with her great aria in the mountains.

MILWAUKEE SENTINEL

Elvira Helal, the Brooklyn girl, who "came out" in major opera only last month at Chicago, brought a competent soprano voice to the role of Gilda, and "stopped the show" with her well-managed "Caro Nome."

MILWAUKEE JOURNAL

At last two surprises came with "Rigoletto"—the excellence of the soprano owned by Elvira Helal, who was the Gilda, and the return of Lawrence Tibbett, the veteran baritone. In both cases, the audience was immensely gratified.

It was good, also, to find that Miss Helal, an American singer, just beginning to take her place with top flight in opera, has what is necessary to stay there. Her voice has exquisite quality and the top notes of such a test as "Caro Nome" need not scare her in the least. In the famous duet with "Rigoletto," in the quartet and in the death scene, the new-comer was more than merely adequate. She was, in fact, immense.

Albresch N.Y.

ELVIRA HELAL

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Mannes to Conduct Museum Concerts

For the 29th season, concerts by a symphony orchestra conducted by David Mannes will be given in the Great Hall of the Metropolitan Museum on Sunday afternoons, Jan. 20, 27 and Feb. 3, 10, 17. These concerts are free to the public. Each program includes a complete symphony, the four Brahms Symphonies and Dvorak's "From the New World" being scheduled in that order, together with many shorter compositions.

League Commissions Foss To Compose Work

The major 1946 commission of the League of Composers—the 70th work to be commissioned by the organization since its inception in 1923—is a setting of passages from the Biblical Song of Songs for soprano voice and full orchestra by the 23-year-old composer Lukas Foss. The work has been commissioned especially for the young Negro soprano, Ellabelle Davis.

This was one of several commissions awarded to composers this season.

EDWARD B. MARKS

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With the sudden death of Edward B. Marks on December 17th, 1945, our firm was deprived of its founder, its president, and a music publisher whose special gifts had shaped its policies through the years since the company's inception in 1894. He will be sadly missed by his associates in our organization. He will likewise be missed in the wider world of music. An endless stream of resolutions, testimonials and other communications bears witness to this fact.

A leading publication, at the time of the celebration of Mr. Marks' Golden Anniversary in the music publishing business in February 1944, commented in an editorial as follows:

> "Members of the music trades throughout the country will join in the well deserved tribute paid to Edward B. Marks, dean of American publishers, on the completion of a half century of notable achievement in the publishing field.
>
> Mr. Marks entered this business when the opportunity for publishing music in America was at best a sketchy one. Standard literature was chiefly imported from Europe. Mr. Marks devoted himself to the development of American talent and has consistently been an encouraging factor in the introduction of new American music. His long and continued perseverance along these lines has made the name of Marks an honored one."

E. B. Marks was too effective an organizer not to have thought ahead and planned with his associates for the continuity and future of the firm that bears his name. With steadfast adherence to his ideals and a full awareness of the meaning of the Edward B. Marks imprint, we shall proceed with vigor and enterprise to carry on the good work.

A statement from the officers and directors of

EDWARD B. MARKS MUSIC CORPORATION

Herbert E. Marks, President

BOSTON Welcomes Notables

By **JULES WOLFFERS**

BOSTON.—Returning from a tour of what Bostonians call the West (anything the other side of Worcester, Mass.) the Boston Symphony Orchestra presented Prokofieff and Beethoven works under the direction of Serge Koussevitzky for the ninth pair of subscription concerts.

Sometimes Dr. Koussevitzky will repeat a new work of more than ordinary significance soon after its premiere—a sensible procedure both for the music and the audience. The new Prokofieff Fifth Symphony was the score thus honored, and the rehearing served to deepen the original impression that the symphony is a masterpiece. The Beethoven works included the Coriolanus Overture and the "Emperor" Concerto with Alexander Borovsky the pianist. Mr. Borovsky's manner at times verges on overrestraint. With his finesse and musicianship one can find little fault. It was a sensitive interpretation, one calculated to appeal more to the mind than the heart. Throughout the concert orchestra and conductor were, as usual, magnificent.

Reiner Is Guest Leader

The following week (Dec. 21-22) Fritz Reiner was guest conductor. The Pittsburgh Symphony leader found the highest favor with orchestra, audience and press. Few guests have ever been received this way here, or have found the players so enthusiastic. The orchestra sounded remarkably like the instrument it is under its regular leader as Reiner directed the Mozart Haffner Symphony, the Debussy Iberia, and the Dance of the Seven Veils plus the Symphonia Domestica by Strauss. It was in his orchestral control that he made his greatest impression, a control that resulted in thoroughly artistic effects in every work. There is not the slightest doubt that Mr. Reiner's return here would occasion general satisfaction to all concerned.

Associate conductor Richard Burgin directed the 11th pair of concerts with Yehudi Menuhin the soloist in two works—the Bartók Violin Concerto in its first Boston hearing, and the Mendelssohn Concerto. The Brahms Academic Overture and the first performance at these concerts of Saudades do Brazil by Milhaud completed the list. It can not be said that the Bartók was received with universal approval despite the very expert work of both protagonists. It is trite to say that "there were many fine sections, yet the work as a whole left no very positive impression," but these commonplace cliches so often are true. Admirers of Bartók will not be disappointed: those who are sometimes baffled by his indirection will find the same side-stepping here.

Probably it was the large share of rehearsal time that the work must have taken which prevented complete unanimity in the Mendelssohn, with a resulting spotty and uneven performance. Milhaud's short and lively dance rhythms, written in 1922, anticipate much of the orchestral technique and effects used by American writers in the last few years.

The second program of the Symphony Sunday Series brought Morton Gould as guest leader in his own Harvest (first time in Boston), Concerto for Orchestra (another Boston First) and Cowboy Rhapsody, together with William Schuman's American Festival Overture and Robert Russell Bennett's symphonic arrangement from Gershwin's Porgy and Bess.

One of the outstanding events in recent years here was the Jordan Hall recital, presented by the Helen Canterbury management, of Shura Cherkassky, who demonstrated a pianism amazing and conclusive. In the opinion of this correspondent, Cherkassky deserves a place among the greatest keyboard executants of our time. He received a tremendous ovation and was kept playing encores for half an hour.

ST. LOUIS Applauds New Martinu Work

ST. LOUIS, MO.—Leonard Bernstein returned as guest conductor of the St. Louis Symphony for a two week period while Vladimir Golschmann was guesting with the Cleveland organization. The dynamic young musician again revealed his remarkable gifts in two programs which left no doubt as to his insight into the classical literature and innate feeling for the modern idiom. Schumann's C major symphony, in spite of weak features, was made to sound like important music. The Beethoven third Leonore overture started the concert, later enlivened by brilliant performances of Carlos Chavez' Sinfonia India, and Aaron Copland's El Salon Mexico.

For his second program, Bernstein played the piano part and directed simultaneously the fifth Bach Brandenburg Concerto, which he interpreted expressively. Debussy's La Mer was projected on a grand scale with every detail of its iridescent orchestration perfectly placed. As finale, a stimulating and full-blooded performance of the Brahms Second Symphony brought salvos of applause and many well earned recalls.

Erica Morini, violinist, was assisting artist for two concerts of the orchestra, at which Harry Farbman, concertmaster, assumed the baton. Miss Morini's interpretation of the time-worn Bruch G minor concerto made the audience applaud it to the echo and clamor for more. Mr. Farbman offered Rachmaninoff's Second Symphony in a praiseworthy performance.

Mr. Goldschmann returned for the holiday concert pair and presented for the first time the noteworthy composition by Paul Hindemith called A Symphonic Metamorphosis on Themes by Weber. Of all the contemporary works in recent seasons, this stood out in bold relief. Surrounding this happy choice were impeccable performances of Mozart's Marriage of Figaro Overture and Haffner Symphony, and as a sure-fire parting salute, the Tchaikovsky Fifth Symphony. Mr. Golschmann was welcomed back with ovational greetings.

Martinu Violin Suite Introduced

Samuel Dushkin, final soloist for the old year, gave us the world premiere of the Suite Concertante for violin and orchestra by Bohuslav Martinu. The composer has provided a work of exhilarating quality, giving the orchestra an important role. While decidedly in the modern vein, on first hearing the four-movement score is easily assimilated. Technical hazards are there in abundance. Memorizing this work is a feat in itself and Mr. Dushkin deserves paeans of praise. Golschmann's orchestral collaboration in this difficult task deserves equal credit.

Orchestrally, the concert was further distinguished by Golschmann's performances of Bach's Komm, Suesser Tod in the O'Connell arrangement, the monumental Brahms C minor symphony and Strauss' Till Eulenspiegel.

Paul Robeson, eminent Negro singer, drew a capacity audience to Kiel Opera House under Entertainment Enterprises auspices. The singer was in great form and was given an ovation. O. C.

GRAINGER

Photo by
Morse, White Plains, N. Y

CONDUCTOR

"composer showed himself a conductor of distinction and authority."—*Hector Charlesworth, Toronto Globe and Mail, Nov. 17, 1945*

COMPOSER

"has achieved his greatest fame through his preservation of old folk tunes and his arrangement of them for piano."—*Dorsey Gallaghan, Detroit Free Press, Dec. 13, 1945*

PIANIST

"gave a recital under the auspices of the Adult Education Council at Orchestra Hall last evening. So great an audience was attracted to this music-making that the stage, as well as the house, was filled with listeners."—*Felix Borowski, Chicago Sun*

◆

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BRUNO WALTER

werner Gebauer, violinist . . .

Born a German baron, but now plain Mister, Werner Gebauer fled Nazidom in 1938, became an American citizen, and subsequently volunteered his services to his adopted country when the United States entered the war. He was honorably discharged with the rank of 1st Lieutenant, and immediately following his release from the armed forces, went overseas for a five months' tour under the USO banner. This is Werner Gebauer, the man. As musician, he served as concertmaster of the National Symphony under Hans Kindler, and on December 1, 1945, made his New York debut at Town Hall to the acclaim of a large audience, and huzzahs from the New York press, as the following will testify.

"A violinist of remarkable virtuosity and a musician of exceptional intelligence and taste was revealed Saturday night."
PM, Dec. 3, 1945

"Mr. Gebauer disclosed an admirable tone, virile and firm . . . a commendable technique and sound musicianship. Intensity of temperament with poetic feeling led to readings of individuality and charm . . ."
New York Times, Dec. 2, 1945

"Mr. Gebauer is a most talented musician . . . Technically he is first-rate . . . His tone was sizable and notably suave in the lower register and his bowing was of a sure-fire certitude . . ."
New York Herald-Tribune, Dec. 2, 1945

WERNER GEBAUER, A PHENOMENAL VIOLINIST –

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New York Staats-Zeitung and Herold
Dec. 3, 1945

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isabel morse jones, los angeles times

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anne brown

soprano

A dramatic actress of unusual accomplishment, ANNE BROWN'S immortal portrayals in "Porgy and Bess" and "Mamba's Daughters" were referred to by Ralph Lewando in the Pittsburgh Press when he wrote on Oct. 28, 1944, "It is seldom that a highly endowed artist who has won success on the stage leaves that domain at the peak of attainment to take up the demanding activity in the concert field. But that is what has been done by Anne Brown, the comely soprano."

Mr. Lewando, as well as other critics all over the country, have testified, however, that this versatile artist is also a smash hit on the concert stage. She has been called one of the great lieder singers of our time and the outstanding discovery of recent years. Her appearances this season include the Eaton Series in Toronto; the Cleveland Auditorium; Northrop Auditorium in Minneapolis; Orchestra Hall in Chicago; Town Hall, New York, as soloist with the Bach Circle; Detroit Symphony, and the Philadelphia Orchestra at the Ann Arbor Music Festival.

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New York City (Town Hall)	**October 13**
Detroit, Mich.	November 13
Dayton, O.	November 25
Battle Creek, Mich.	December 4
Windsor, O., Canada	December 16
Milwaukee, Wis.	January 6
Chicago, Ill.	January 8
Detroit, Mich.	January 9
Flint, Mich.	January 13
Detroit, Mich.	January 29
Columbus, O.	February 11
Dayton, O.	February 12
New York City (Town Hall)	**February 17**
Detroit, Mich.	February 24
Detroit, Mich.	February 26
Detroit, Mich.	March 14
Rochester, N. Y.	March 20
New York City (Town Hall)	**May 19**
Providence, R. I.	May 20

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ROCHESTER: Season Climax

By NORMAN NAIRN

ROCHESTER, N. Y.—Climax of the Rochester music season thus far has been the annual appearance of the Boston Symphony, under Serge Koussevitzky. The Eastman Theater was sold out within a few days of the announcement, even before the program was made known, and the standees at the performance were all the law would permit. The finesse of the Bostonians in Prokofieff's "Classical" Symphony, the same composer's Fifth, and Sibelius' Second, provided an evening of exciting music and tumultuous applause.

Philharmonic and Soloists Score

The Rochester Philharmonic Orchestra is well into its 23rd season, the second successive one under noted guest conductors. Artur Rodzinski met with an ovation in the opening concert, with the orchestra giving a rewarding performance of the Byrns transcription of Bach's chorale-prelude, Awake Us, Lord, Copland's suite, Appalachian Spring, Beethoven's Fifth Symphony, and Ravel's Daphnis and Chloe excerpts.

Leonard Bernstein, in the first of four guest appearances (he will take the Rochester orchestra on tour in the spring), scored a distinct success as conductor and composer, in a program including the Haydn Symphony No. 104, the Shostakovich Fifth and his own "Jeremiah" Symphony, the last with Zelda Goodman, mezzo-soprano, as soloist.

Guy Fraser Harrison, associate conductor, took over for one night, sharing encomiums with Alexander Brailowsky, whose piano playing was extraordinarily brilliant in the Tchaikovsky Piano Concerto in B flat minor. The orchestral support was peculiarly sensitive. Harrison presented also the same composer's fantasy-overture Hamlet and the "Pathetique" Symphony. Dynamic Dimitri Mitropoulos, in two concerts, solidified the great success he made here last season. For his first program he presented Mendelssohn's Fingal's Cave Overture, Schumann's Symphony No. 2, and Ernest Bloch's epic rhapsody, America.

Jacques Gordon gave a magnificent performance of the Brahms Violin Concerto, as soloist at the second Mitropoulos appearance, and had an especially sympathetic accompaniment. Gordon's virtuosity, his vibrant tone, his emotional reaction to the music, was another evidence of his artistry. Mitropoulos also offered Brahms' "Tragic" Overture and Symphony No. 2.

The Civic Music Association concert series thus far has presented Rosario and Antonic Castilian dancers, whose ability intrigued a large audience; Marian Anderson, always a favorite here, who was in good form; and the Don Cossack Chorus.

Civic Orchestra Series

Guy Fraser Harrison, conductor, and Dr. Paul White, associate, have presided over the Civic Orchestra's Sunday night "pop" concerts, which are drawing large audiences. Soloists have included Hazel Scott, who, though also programmed for several boogie-woogie numbers which the larger part of the audience had come to hear, left without giving them.

Other soloists have been Rima Rudina, young violinist just returned from USO tours; Rufus Arey, clarinetist; Harry Stockwell, Broadway musical star; Danny O'Neil, young tenor of the airwaves, and Edith Pengilley, pianist. Miss Pengilley, taken ill, had no opportunity to rehearse with orchestra, and the performance was decidedly ragged.

The Gordon String Quartet, giving the first of four concerts in the Kilbourn Hall chamber music series, won an ovation for its superb playing of a program of significance, Mozart's Quartet in B flat (K 589), Béla Bartók's Quartet No. 2, Opus 17, and the Schubert Quartet in D minor (Death and the Maiden). The quartet's work had its usual elan and precision.

Kilbourn Hall Artist Series has presented Dougherty and Ruzicka, duo-pianists of merit; and the American Society of Ancient Instruments, whose program of early music was a rare treat.

Programs at Eastman

Eastman School's three symphony orchestras, the Senior, Kilbourn and Junior, have been heard in public concert, directed by Dr. Paul White and Frederick Fennell, and all have impressed by their ability. The Eastman School Symphonic Band, in its first concert under Fennell, played with high spirit.

First production of the Eastman School Opera Department under its new director, Carl Fuerstner, consisted of a program of operatic excerpts for solo and ensemble by a quartet comprising Virginia Cole, soprano; Zelda Goodman, mezzo-soprano; James Bailey, tenor, and William Schoep, baritone.

Some of the most interesting Eastman School events are the concerto programs, in which advanced students are soloists with the Eastman-Rochester Symphony Orchestra, conducted by Dr. Howard Hanson. Appearing in the first of these were Robert Hobstetter, pianist, in Walter Piston's Concertino for Piano and Orchestra; Vera Barden, soprano, in an aria from Rimsky-Korsakoff's Snegourotchka; Ruth Kramer, violinist, in Dvorak's Concerto in A minor, and Helen DeJager, pianist, in Brahms' Concerto in B flat major. Miss DeJager is a candidate for the school's artist diploma, the others seeking their performer's certificates. These concerto programs are unusual in that the student soloists have the opportunity to appear with professional orchestra.

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Toledo Welcomes Busch Ensemble And Boston Symphony

TOLEDO, O.—Adolf Busch and his Little Symphony Orchestra gave an admirable concert in the Peristyle for a capacity audience. The outstanding offerings were the Bach Concerto in D Minor for Two Violins and String Orchestra, in which Busch and Frances Magnes were the soloists, and the Mozart Concerto in A Major for Piano and Orchestra with Eugene Istomin as the soloist. In both of these the ensemble and soloists rose magnificently to their parts. The concert closed with a charming arrangement of Four Negro Spirituals by Busch.

The annual visit of the Boston Symphony Orchestra was a gala occasion, even though Dr. Serge Koussevitzky did not conduct. Richard Burgin, associate conductor, did a masterful job. The program opened with the Brahms Academic Festival Overture, with the players entering into the joyful spirit of that composition. Then followed the Prokofieff Suite No. 2 from the ballet, Romeo and Juliet, not familiar to the audience but a work which every one will want to hear again. It was thrilling music played with the utmost finesse.

Burgin next offered the fascinating Sorcerer's Apprentice by Dukas, which delighted the audience and demonstrated again the exquisite perfection of the Orchestra's performance. The second part of the program was given over to the Franck Symphony, which needs to stand alone like the Venus de Milo in the Louvre. The ravishing music was played magnificently by these masters.

A. McL. T.

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Herbert Elwell's new composition, The Sound of the Trees, a musical setting of the poem by Robert Frost, has been heard on several occasions. Marie Kraft, soprano, and James Melton, tenor, in his recent recital gave a beautiful rendition of this work in Cleveland.

Russia Honors Rachmaninoff

(*Continued from page* 36)

Rose Tamarkina. A forthcoming concert was to include a performance of the symphonic poem Prince Rostislav from manuscript score, and the orchestral Scherzo.

The Moscow Philharmonic is also marking the Rachmaninoff Memorial Festival by publication of a monograph about the composer by Academician Boris Asafyev. Readings from this new work have already been given for musicologists. A master of musical and psychological analysis who had the advantage of personal impressions of Rachmaninoff's artistry, Asafyev has written an unforgettably vivid portrait of the latter as composer and pianist. The book brings out the many ties between Rachmaninoff and Russian culture in general, particularly with the atmosphere of impending storm prevailing at the beginning of the twentieth century.

Other Moscow Concerts

The well-known conductor Samuel Samosud recently performed Shostakovich's Eighth Symphony in a new interpretation, accelerating the tempo of the second and especially the third movements. The conductor's idea, which seemed so promising at rehearsals, was disappointing in performance. The contrast between this culminating tragic episode and the whole following part of the symphony became less striking and convincing. Despite this shortcoming, it was heard with rapt attention and the composer was given a hearty ovation.

Samosud also conducted a concert performance of Serge Prokofieff's opera War and Peace. This greatest of all Prokofieff's recent works is gaining wider and wider public recognition. Press comments stress the profound ties linking this opera with the traditions of Russian classical operas while retaining Prokofieff's original style of composition. In a review published in Pravda, Dmitri Kabalevsky wrote: "The opera is replete with melody that is plastic, rich and yet simple and vivid. While adhering to his usual style of sketching details (which at times spoils this new opera) Prokofieff nevertheless has composed a work of profound inspiration and significance."

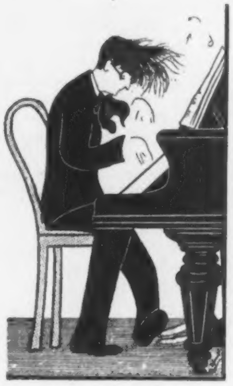
Three new works by Prokofieff will have their premieres in the near future. The ballet Cinderella is to be produced at the Bolshoi Theatre, the opera War and Peace at the Leningrad Maly Opera Theatre with Samosud conducting, and The Ode to Victory is to be performed at a Moscow Philharmonic Symphony concert.

Composers Union Series

The Union of Soviet Composers at the Moscow Philharmonic are sponsoring a special series of concerts to popularize new works by Soviet composers. The most interesting item in the first chamber concert of this series was a talented piano composition entitled Children's Notebook by the young composer Moissei Weinberg. These pieces were very well rendered by the Moscow pianist Maria Greenberg. At the same concert the Beethoven Quartet played a new quartet by Leonid Polovinkin and George Kreitner. A symphony program in this series included works by Miaskovsky, Gliere, Kabalevsky, and the Georgian composers Andrey Balanchivadze and Olga Baramishvili.

Svytoslav Knushevitsky performed Miaskovsky's new Cello Concerto. The Concerto has two movements: the first is slow and elegiac, the second is lively, with a middle episode in minuet time and with reversion to the music of the first movement at the end of the second. This composition is almost entirely free from the usual faults of concert music. It contains singing lyrical themes and does not strive after virtuosity.

Glière's Victory Overture, originally written for wind orchestra, had its first performance at this concert. The overture reflects the idea of the battle alliance between the USSR, England and America. Besides a Russian theme, Glière has also used the English folksong Shenandoah and the popular American Civil War song, "The Battle Hymn of the Republic."



SHOSTAKOVICH AT THE PIANO
(From a cartoon.)

Andrey Balanchivadze, one of the most talented Georgian composers, is already well-known in the USSR. His ballet Heart of the Hills was successfully staged in Leningrad and excerpts from the score were repeatedly performed in Moscow. Balanchivadze, a master of lyric form, has subtle and original feeling for landscape poesy and the musical background of his native Georgia. This constitutes the chief charm of his First Symphony, which is free of the traditional opulence of oriental music. Balanchivadze's score is buoyant and transparent, at times resembling Shostakovich's style of orchestration. This program was conducted by the young Georgian musician, Odysseus Dimitriadi.

Mention must be made of recent recitals by pianists Heigri Neuhaus, who played a program of Chopin; Vladimir Sofronitsky, who played Beethoven, Schumann, Ravel, and Medtner; Violinist David Oistrakh, whose program included violin concertos by Lalo, Prokofieff and Ravel; and a vocal recital by Maksakova, at which she sang Schumann's cycle Frauenliebe and Leben and songs by Tchaikovsky.

Porgy and Bess Popular

A growing interest is shown by our public in George Gershwin's opera Porgy and Bess. This opera was first heard in the Soviet Union during 1944-45 in a performance by the Russian Opera Ensemble of the All-Russian Theatrical Society. Constantin Popov, art director of the ensemble, succeeded in creating an original production in which a concert performance was combined with certain theatrical and recitative elements. The opera was received with great acclaim by the public. Its simple and yet profound lyrical episodes, vivid national touches and general originality of musical style made a deep impression. Like many of my friends among musical critics, I did not miss a single performance of this opera last year.

Unlike most purely experimental productions, Popov's performance of Porgy and Bess has become firmly established in the ensemble's repertory. It drew large audiences and this year was performed at the Scientists' Club with even greater success than last year. The Leningrad Maly Opera Theatre is now rehearsing this opera in a production by Samuel Samosud, who will also conduct.

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THE CHOIR CORNER:

SCORES—AND OTHER THINGS.

By **LEON CARSON**

At recent oratorio performances in New York churches it has been a common sight to find scores in use by many in the audiences. At a recent service we counted, in close proximity, twenty-nine in the hands of listeners.

The holders of these were young students and singers who had come to follow the proceedings, in part with an eye toward perfecting their knowledge and understanding of the vocal and instrumental soli and, in some instances, the art of good ensemble singing and conducting. If this little group represented an average segment of the audience, undoubtedly there must have been as many as 150 oratorio scores in use at the time.

In addition to the fact that all this indicates good business for the music publishers, it also reflects an outstanding moral—esthetic in value. It is that there is at present a country-wide resurgence of interest in oratorio through the medium of church, festival, educational institution and even the high school.

The youth idea is significant because it represents the interest of young folks in a vital branch of the nation's musical development. These youngsters of today will soon become the leaders in, and perhaps arbiters of, good sacred music of the morrow.

They will not be one hundred per cent efficient, if in the meantime they are reared on highly varied forms of oratorio presentations that are puzzling to them in the process (and which, if persisted in, will result in the disintegration of a noble art). Therefore, it behooves our leaders in the oratorio field to foster well the interests of these young people—through, let us say, the former's adherence to as sane and uniform a schedule of interpretation, tempi agreement and a dozen other things, as possible.

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Fortunately, oratorio as originally performed in America, requires a minimum of innovation to fit it into the pattern of 20th century appreciation. It does require, with but few general exceptions, the submerging of the vocalist, organist, orchestra and conductor in the execution of the simple intent and content of the score as written, rather than by the use of great interpretative variation though extreme singing and playing, individualism and exhibitionism.

This does not necessarily mean a detailed reversion to, or even the most intimate repetition of, the tradition of a past century, but the establishment of a standard of similar stability, compatible with 20th century practical usage, that can be understood and practised alike by teacher, coach, performer and conductor. Not until then will oratorio in America assume its rightful position and secure its just esteem as a distinctive branch of our native musical scene.

This idea is being given serious and widespread consideration throughout the country, but it can become crystalized into a truly workable standardization only through agreement by leading authorities and exponents in this specialized field.

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RUTH DIEHL,

soprano, recently engaged as soprano soloist at St. Bartholomew's Church, New York. Miss Diehl will also be heard as soloist with the Bach Choir of Bethlehem, Pa., at their Carnegie Hall concert Feb. 18.

Centennial Celebration . . .

The First Presbyterian Church, New York, is now celebrating the one-hundredth anniversary of the dedication of its present Gothic edifice with a series of religious and social events and appropriate music, beginning Jan. 6 and continuing through the 24th.

At the Jan. 6 service three former pastors of the church spoke: Rev. Dr. Harry Emerson Fosdick, Rev. Dr. Thomas Guthrie, Rev. Dr. Phillips Packer Elliottt. Rev. Dr. J. V. Moldenhawer is the present pastor.

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David Craighead gave a splendid organ recital on the November Guild Night, Nov. 26, at the Fifth Avenue Presbyterian Church. The program included compositions by Bach, Mozart, Roger-Ducasse, Daniel-Lesur and Durufle. This was a part of the American Guild of Organists' Semi-Centennial Year celebration.

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"Congregations and Organists—Let's Get Together"

By **M. Searle Wright, F.A.G.O.,**
Organist and Choirmaster, Chapel of the Incarnation, New York

How many music lovers throw away free tickets to a concert of rarely heard music? The obvious answer would seem to be, a very few. Yet weekly, thousands pass up the opportunity to hear some of the noblest church music. I refer to the organ Prelude and Postlude of the Church service. The Prelude has been called "the musical doormat upon which the congregation wipes its feet"—and the Postlude is a sort of conversational aid, a musical cloak affording privacy to little groups of gossipers.

One may argue that the church organist plays nothing but twaddle (and there is plenty of it written for organ), or perhaps he plays nothing at all but a few poorly improvised chords. Thus, the vicious circle. The original blame, although both the congregation and organist may be at fault, goes back to the man in the pew. Certainly, no organist worthy to be considered a trained musician would willingly pass up the chance to play to an appreciative group of listeners.

•

The man in the pew, regardless of his faith, goes into the church to worship. Worship entails the giving of yourself and your best to your God and in return receiving spiritual fortitude. The Prelude and Postlude are parts of the service. If you are qualified musically to judge, demand that your organist perform the best of which he is capable. Listen attentively to your Prelude and remain quietly in your pew throughout the Postlude, and you will encourage your organist to give you something worth while and inspiring. Many courageous organists, especially in the larger cities, do play the literature of their instrument, whether they have a single listener or not. All honor to those conscientious church musicians who unflinchingly execute their duties often in spite of poor organs and congregational inattentiveness.

And now, fellow organists, having thus upbraided the man in the pew, let us look to our own sins of omission and commission. What valid excuse can we possibly offer for playing nothing at all? The only answer is laziness or too easily bruised sensibilities. We are supposedly leaders in worship; why should we not be expected to give of ourselves, even as the man in the pew?

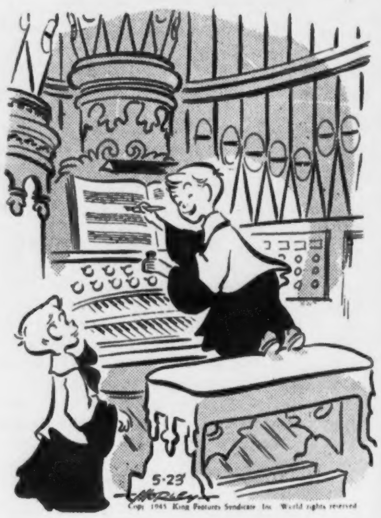
•

If we are highly trained musicians, why not help keep alive and growing the glorious musical traditions in which we have been brought up? The best in organ literature of all periods should be represented in our Sunday services of which the Prelude and Postlude surely form an integral part. If we have not had the advantage of extensive training, we can still present worthy church music. Masterpieces of musical art need not be elaborate, requiring technical virtuosity. Whether we be virtuosi or amateurs we can seek to keep our organ voluntaries varied and interesting. We should strive to constantly increase the scope of our repertoire. Let us hope that the day is not far distant when the organist who "plays out of the green book" will be a thing of the past. If we intend to rely upon improvisation let us make certain that we are really skilful improvisers.

As to the inattentive congregations, we must remember that our music is made to glorify our God, not ourselves. I know actually of only one church in New York City where over fifty per cent of the congregation remains intact throughout the entire Postlude. This should not be discouraging, rather it should be a sign of encouragement. If this can be done in one church—where, incidentally there is no pandering to the tastes of musical low-brows—it can, with great persistence, be done in thousands of other churches in the course of time.

The man in the pew wants inspiration, the organist wants to inspire. Ye have ears, use them and—let's get together.

Laugh Time


5-23
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"Wait'll Ol' Fuzzy sails into all these extra notes I'm putting in."

Choir Notes.

An impressive New Year's Eve Watchnight Service was held at the Brick Church, New York, under the direction of Dr. Clarence Dickinson, organist and choirmaster. The church was decorated in simple but delightful taste with evergreens and clusters of candles.

The instrumental and vocal music was that composed by the 17th century Dietrich Buxtehude—his Organ Prelude, the solo cantata My Jesus Is My Lasting Joy and the anthem The Twilight Music, for soprano and bass soli, soprano and alto duet and chorus. Two violins assisted in the rendition of all the musical numbers.

•

Dr. Robert Baker, organist and choirmaster of the First Presbyterian Church, Brooklyn, will give four organ recitals on Monday evenings during January. He also announces that Mendelssohn's Elijah on Feb. 3 at 8 p.m., and the Haydn Creation on March 3, same hour, will be sung by the choir and guest soloists.

•

An unusually fine performance of the Messiah was given at the Old First Presbyterian Church, New York, on Dec. 23, under the direction of Willard Irving Nevins, organist and choirmaster. The soloists were Barbara Troxell, soprano, Amy Ellerman, contralto, Joseph Laderoute, tenor and Alois Poranski, bass.

•

Parker's Hora Novissima will be sung by the Ascension choir and guest soloists at the Church of the Ascension, New York, on Feb. 3 and the Brahms Requiem on March 3, both services at 8 p.m. Vernon de Tar, organist and choirmaster, will direct.

•

Dr. Warner M. Hawkins, organist and choirmaster of Christ Church, Methodist, New York, will direct the choir and soloists in Part I of Haydn's Creation on Jan. 27, 5 p.m.

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NEW MUSIC FOR CHOIR

Reviewed by LEON CARSON

SATB

JESUS, MY SAVIOUR, LOOK ON ME, by Edward S. Barnes, J. Fischer & Bro., N. Y. 16c.

A simple and pleasing musical setting for mixed chorus, based on words of Charlotte Elliott, 3/4 time, in alternating keys of C, A flat and F. The harmonization is conventional but clean-cut and the vocal tessitura is simple with but one or two exceptions at conclusion of anthem. For general use by any choir and for communion service.

THE PROMISED LAND, Choral setting by Charles F. Bryan, J. Fischer & Bro., N. Y. 15c.

An unusual arrangement, for mixed voices, of the Tennessee White Spiritual, with solo soprano carrying the air over the four parts; the air later taken over by the tenors. An excellent selection for special church or in some instances general services, as well as for secular programs. Performance time, 50 seconds.

SING PRAISE TO GOD, THE ALMIGHTY, Arr. by Homer Whitford. C. C. Birchard & Co., Boston. 15c.

A stirring setting of an old Russian air, with appropriate text by L. W., for strong mixed chorus. Alternating 3/4, 2/4 time, generally animated in tempo throughout, with partial organ accompaniment and with portions to be sung a cappella. Simple harmonization; starting in G major, then to trio in B major, followed by chorus in G and climaxing in a broad "maestoso" full chorus in B flat. Splendid for general use or service of thanksgiving. Six pages in length.

THOU HIDDEN LOVE OF GOD, by Arthur Sullivan. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., Ltd., London). 16c.

A substantial anthem in A flat major, for mixed voices, with easy vocal tessitura and to be sung a cappella, with accompaniment for rehearsal use only. Text by John Wesley, adapted for anthem use by Wm. Y. Webbe. Strong unvaried hymn feeling throughout, with conventional harmonization and with theme reminiscent of other Sullivan composing. Appropriate for general or communion use.

PRAISE THE LORD, O MY SOUL, by Frederick C. Schreiber. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., Ltd., London). 20c.

This is the prize anthem of the American Guild of Organists for 1945. For chorus of mixed voices, preferably a large one and with an effective organ accompaniment. Text from Psalm CIII, 1-4. Brilliant and colorful, with animated tempo, but dignified in style. Tremendously strong climactic Alleluia conclusion. An unusually good selection for Thanksgiving, festival and general use.

COME, HOLY GHOST, OUR SOULS INSPIRE (Veni Creator) by J. Lawrence Erb, M. Witmark & Sons, N. Y. 15c.

For 4-part mixed voices, words by John Cosin from the Latin (10th century).

A simple, well-harmonized singable composition in choral and solo verse form; the key is F. Especially good for choir of small proportions and for general and Communion use.

JESUS, THOU JOY OF LOVING HEARTS, by Allanson G. Y. Brown, The Arthur P. Schmidt Co., New York, Boston. 15c.

A rather fast-moving anthem for mixed chorus of 4-parts, 4/2 time; text from the Latin (Mediaeval). The general theme is based on a Palestrina motive; to be sung either a cappella or with accompaniment. Music includes a short, attractive, trio for women's voices. To be highly effective requires varied degrees of vocal shading.

CANTICLE OF JOY, by R. Deane Shure. Edwin H. Morris & Co., Inc., N. Y. 15c.

A lengthy (12 - P.) fast moving and rhythmic anthem of praise for Thanksgiving or general use: 4-part mixed chorus. Brilliant in feeling; Biblical text; music has strong religious character. Soprano or tenor obbligato is used effectively at about the middle of anthem, with a well arranged humming choral accompaniment.

SSA

HEAVEN'S ETERNAL KING, Arr. by Ralph G. Winslow, from The Seven Joys of Mary. C. C. Birchard & Co., Boston. 15c.

A bright, interesting 3-part anthem for the Holiday season (Sop. I-II-Alto), with descant, the text in altered form by Edmund H. Sears. Arranged in simple style with three verses and attractive chorus. Easy vocal tessitura; to be sung a cappella, with accompaniment for rehearsal purposes only.

For Solo Voice

A NUPTIAL BENEDICTION, words and music by Percy Wicker MacDonald, for medium voice in E flat. Theodore Presser Co., Phila., Pa. 40c.

A quiet devotional solo for the marriage service, in simple hymn form. Melodious throughout, text seriously religious in character.

YE ARE THE LIGHT OF THE WORLD, by Frank LaForge, G. Schirmer, Inc., N. Y. 50c.

Song for high-medium or low voice based on text from St. Matthew 5: 14-16, 43-45, 48. For general service use and treated in more or less conventional style; easy vocal tessitura.

Men's Voices

GUIDE ME, O THOU GREAT JEHOVAH, by Carl F. Mueller (Text, W. W. Williams 1745) Galaxy Music Corp., N. Y. 16c.

Chorus for Men's voices (TTBB) based on an old Welsh hymn-tune Caersalem, with accompaniment. A splendid arrangement in F major, requiring expressive shading and ending in a broad, stirring climax. Vocal tessitura good for all parts. Low voices carry the air at times with tenors singing in semi-obbligato. Also available for SATB, SAB and SSA.

CIVIC CONCERT SERVICE IN 25TH CONFERENCE

The 25th annual conference of the Civic Concert Service was opened on Jan. 7 by O. O. Bottorff, president, at the New York offices of the organization. In addition to Mr. Bottorff, Alfred H. Morton, president of National Concert and Artists Corporation, and Marks Levine, director of the Concert Division of NCAC and several important artists will participate in these meetings, which are attended by representatives of Civic Music Associations from all over the country. A detailed report will be carried in a forthcoming issue.

Marks Levine Discusses ASCAP vs. Managers

Editor,
Musical Courier

My attention has been called to the ASCAP advertisement in your issue of December 1. I don't think I need take up the cudgels for Arthur Judson, as I am sure he can take care of himself. However, in view of the fact that I, on behalf of NCAC, sent out a similar letter to all our artists, and that I also received from Mr. Deems Taylor the same letter which he wrote to Mr. Judson, I hope that you will grant me the privilege of your columns to state my position in the matter, which should not have, but has, become controversial.

If Mr. Taylor meant to impress by his quotation of Dr. Koussevitzky, I can go him one better and recite a bit of American history. It is my recollection that the independence of this country was won on the proposition of "No taxation without representation." If organizations like ASCAP are entitled to assume the prerogatives of government and impose licenses or franchises without even consulting "the victims," I am afraid it is contrary to the first fact in the history of our country's liberation as stated above.

But even this is beside the point. When I received Mr. Taylor's letter of October 22 I was on a business trip to California. I immediately replied to him, stating my viewpoint, even though I did not owe any apology to anybody in respect to my informing the artists who entrust their professional careers to our management regarding difficulties that may face them. In that letter I said, "To quote Koussevitzky in the matter is about as relevant as to quote Lincoln's Gettysburg address to prove that soldiers' uniforms must have brass buttons. We all know that composers are entitled to a return on the production of their creative minds. The only question at issue is how this return should be obtained." To that letter Mr. Taylor replied that as soon as he finds the time and is able to do so he will reply to what he called my "long and fiery letter." Evidently Mr. Taylor has never found the time or the inclination to reply at length. However, during the past two months Mr. Taylor has expressed himself to various people and put it in writing to the effect that all proceedings will be frozen until all parties interested in the concert business of this country can get together and thrash out this issue. . . .

On what basis does ASCAP presume to state that Mr. Judson has no regard for the performer or the public? What is ASCAP's sense of responsibility to the performer and the public? For the past twenty-five years I have championed the cause of the young, aspiring musician, the cause of the local manager who helps to promote our musical life, the cause of clubs, of striving symphony orchestras, and all the other agencies contributing to our national cultural aspirations. . . . Mr. Taylor may admit that he owes his present position a great deal to the fact that the New York Philharmonic, and other orchestras, as well as the Metropolitan have spent time, money, and effort to produce his compositions which have added to his prestige and eventually his achievement as an entertainer and a commentator. What would have happened if in addition to this time and effort and money which these organizations have spent, Mr. Taylor would have imposed a special tax on such organizations for the privilege of producing his works?

I want to go a little further into the matter of Dr. Koussevitzky's quotation. It seems that Mr. Taylor and Mr. Paine hinge the entire issue on that quotation and take pride in the fact that ASCAP does not license concert and recital artists. I have yet to hear from them a plausible argument for not doing so. They evidently proceed on the basis of what they have achieved in the field of popular music. In other words, they try to fashion the Koussevitzky situation to that of people like Tommy Dorsey and Harry James. Each one of these three gentlemen is preeminent in his field, but nobody can convince me that they can be bracketed into one group. When a night club or a dance hall or a broadcasting chain engages Tommy Dorsey or Harry James and their bands, they engage them to play 100 per cent of that popular music which no other country has produced in equal measure to the United States, and practically 100 per cent of this music belongs to ASCAP. When a local manager in Buffalo engages Koussevitzky and his orchestra for a concert, he engages them to play Haydn, Bach, Mozart, Beethoven, Schubert, Schumann, Brahms, etc., etc., all music in the public domain. If Dr. Koussevitzky feels that he owes a debt to the modern composers and squeezes in a composition by Deems Taylor or Samuel Barber, or some other talented American composer, and does so without consulting the local manager and without inquiring about the public taste, he certainly cannot pay off that debt at somebody else's expense. In fact, he does not. The symphony orchestras pay license fees to ASCAP and do not pass on the expense to the local sponsors. Why not the artists, who are performers just like the symphony orchestras?

When eighty-four-year-old Behymer, who spent a lifetime contributing to the civic, cultural, and musical life of

(*Continued on page 80*)

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31 ENGAGEMENTS
SEASON 1945-46

Press Comments

FLORENCE MERCUR SUCCESS IN DEBUT

LOUIS BIANCOLLI—N. Y. WORLD-TELEGRAM, MONDAY, MARCH 20, 1944

"Miss Florence Mercur is a sympathetic and sensitive player, whose *outstanding merits are a certain fineness and delicacy and occasional robust forte chord passages in which the tone is still musical and elastic.*
Miss Mercur's interpretations are *intelligently* worked out."

THE NEW YORK TIMES, MONDAY, MARCH 20, 1944

"The artist's most immediate disclosure was a *penetrating insight* into most of the works presented. She played *confidently, with considerable polish and technical excellence.*"

NEW YORK WORLD-TELEGRAM, MONDAY, MARCH 20, 1944

"The artist showed *technical equipment.* Miss Mercur played all the notes with *precision and force. An able craftsman.*"

NEW YORK HERALD TRIBUNE, MONDAY, MARCH 20, 1944

"The talented young pianist Florence Mercur, was soloist last night at Fuld Hall with the New Jersey Philharmonic Orchestra. Miss Mercur *revealed a competent technique, coupled with an excellent feeling for style and clarity.* Performed the Mozart D minor concerto *capably and artistically.*"

(N. J.) STAR-LEDGER

"Miss Mercur gave a *clear-cut and carefully executed performance.* She is an *able pianist.*"

BROOKLYN (N. Y.) EAGLE

BOOKING 1946-1947 SEASON

PAUL BURTON *PERSONAL REPRESENTATIVE*
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MINNEAPOLIS Has Baton Parade

By EARLE G. KILLEEN

MINNEAPOLIS.—December gave Minneapolis the opportunity of proving the truth of von Bülow's dictum about conductors being great instead of orchestras. Whether the Minneapolis Symphony Orchestra was greater under Mitropoulos, Chardon, Bernstein or Leinsdorf may be argued, but certainly it was different.

On Dec. 1, Mitropoulos presented a program featuring Schönberg's Concerto for Violin and Orchestra. The strain of preparing this work was still audible in its performance. The soloist, Louis Krasner, concertmaster, and the conductor were vigorously applauded for achieving such a tremendous task. Afterwards, Brahms' Symphony No. 2 seemed by contrast a mild sleeping potion.

Under the explicit direction of Yves Chardon, assistant conductor (Dec. 14), rhythms were more precise and integrating, colors more mellow. The program included Concert Music for Strings and Brass by Hindemith, Debussy's Afternoon of a Faun, three ballet numbers from Gayanye by Khatchatonrian (very witty) and the Tchaikovsky Symphony No. 4.

The concert of Dec. 21 listed the Leonore Overture No. 3, by Beethoven, the Strauss tone poem Don Juan El Salon Mexico by Copland and the First Symphony of Brahms. Leonard Bernstein was guest conductor, and under his direction the tone of the orchestra was tensed, the values more marked and brilliant, the climaxes more explosive. The conductor was loudly applauded for his clearly defined and forceful leadership.

Traubel in Wagner List

An all-Wagner program, Dec. 28, was conducted by Erich Leinsdorf with Helen Traubel as soloist. This concert marked the most amazing change of tone from the all-purpose type to Wagnerian sonorities; a triumph for the conductor in fusing the divergent qualities into such a rich texture. The Faust overture, Forest Murmurs from Siegfried, the finale from The Valkyrie, excerpts from The Mastersingers and the Dusk of the Gods finale with Miss Traubel as Brünnhilde. In this excerpt, and "Ewig war ich" (Siegfried) Traubel was superb. Both soloist and conductor were heartily applauded.

The Apollo Club, under William MacPhail, has gained in public favor until now three concerts are necessary instead of one. Dec. 3, 4, 5, were the dates, the soloist was Suzanne Sten, and the place the Lyceum Theater. The club's numbers were both old and new, with the palm going to the old in precision, quality and spirit—clear diction is always to the fore. The Brahms Rhapsody for male, chorus and contralto was a shade too low for Miss Sten, who shone more in group of airs from Bizet, Mozart, Mendelssohn and Massenet.

University Groups Appear

The University Symphony under the direction of Paul Oberg was heard Dec. 11 in Northrop Auditorium: Overture to Rosamunde by Schubert, Chaconne from Fourth Symphony by Brahms, Symphonie Miniature by George F. McKay, Symphonie Espagnole by Lalo with Louis Carlini as soloist, and Toy Symphony by Haydn, were heard.

Franck's The Beatitudes was presented in Northrop Auditorium by the University of Minnesota Chorus under the direction of Earle G. Killeen, Dec. 12. Marjorie Wetherbee, Margery Mott, Margaret Ackermann, Patricia Meile, Frank H. Henck, Lowell Storms, Donal Toland, Richard Rosewell and T. Edmund Karlsrud were soloists. The accompanists were Lucile Rogers and Marilyn Davis.

Molinari Leads in Palestine

TEL-AVIV.—The Palestine Orchestra's first post-war season, its tenth since its inauguration under Toscanini in 1936, opened on Oct. 11 in Jerusalem under the baton of Bernardino Molinari, its first guest conductor from Europe for several years. A packed hall with Lord Gort, former High Commissioner for Palestine, and a score of notabilities and visiting journalists among the audience, gave an enthusiastic welcome to the noted Italian *maestro.*

Permanent conductor and Director of the Augusteo Concerts at Rome, Molinari had been engaged by the Palestine Orchestra Administrator, Mr. S. B. Lewertoff, for two subscription series but was only able to come to the country through the assistance of the G.O.C., Palestine and Trans-Jordan and the Allied Forces Headquarters in Italy who arranged for his transport in an American plane. The sudden death of the conductor's wife a few weeks before his scheduled departure seemed likely to prevent the visit but it was Signora Molinari's dying wish that her husband should visit the Holy Land and conduct the "refugee" orchestra and in her memory the *maestro* included Tchaikovsky's "Pathetic" Symphony in his first programme.

Attractive Musical Fare

The Orchestra subscription concerts take place in the three main towns of Palestine, Tel-Aviv, Jerusalem and Haifa and in response to the enormous demand for seats, in addition to a special Workers' Series, a repeat series was arranged in Tel-Aviv, five performances of each subscription concert thus being given. In addition to the Tchaikovsky, the first programme brought a Suite for Strings by Corelli, the Brahms Haydn Variations and the overture to Sicilian Vespers by Verdi. While the community, largely drawn from East Europe, found the interpretation of the Tchaikovsky "Pathetic" somewhat "new," its success was immediate, and the *maestro's* interpretation of the Italian masters was considered a revelation.

The second subscription series, which also opened in Jerusalem, consisted of Cencerto in A minor for Strings and Harpsichord (transcribed by the conductor); the "Gregoriano Concerto" for Violin and Orchestra by Respighi—given its first performance in Palestine with the P.O. leader, Rudolf Bergmann as soloist; Beethoven's "Pastoral" Symphony and The Magician's Apprentice by Dukas. The Beethoven was singularly beautiful and rich in its interpretation and evoked an ovation, as did the spirited rendering of the Dukas, while the Respighi was notable for the purity of tone of the soloist.

A third programme, given first on Armistice Day, brought Beethoven's "Eroica" symphony in the first part and the Prelude to L'Après Midi d'un Faune by Debussy, Les Préludes by Liszt, and Force of Destiny Overture by Verdi in the second part. The most enthusiastically received of all items were the Verdi overtures, given with great *brio* and brilliance.

Concerts Completed Despite Uprisings

In all, the *maestro* conducted eighteen concerts for the Orchestra during his stay of seven weeks in Palestine. In spite of the fact that the latter part of his visit was marked by an outbreak of unrest in the country which resulted in the greatest difficulty in arranging the concerts, all of them were ultimately given and to capacity filled halls.

Towards the end of November the Orchestra, with Molinari, left for a ten day concert tour in Egypt for which all halls were sold out prior to arrival. In the concert plan is included a special concert for the U.S.A. "Huckstep" camp in the environs of Cairo, for which arrangements had been made prior to departure by the Special Services Division of the U. S. Army.

An Opera Impresario "Tells All"

Stanford Erwin, managing director of the Boston Grand Opera Company, has just returned from the first half of the season's opera tour with his head unbowed, a glint in his eye and, page Mr. Ripley, money in the bank!

"Everyone said that I could never do it, that I was mad to attempt more than one or two scattered performances—that it took a dozen years to gain the necessary experience to be capable of going through an entire season. The older impresari shook their heads over and at me. Frankly, they scared me almost to death! But we made it and broke the attendance records in many cities SRO in advance. We made Grand Opera pay!

"And if there were a few performances which were not up to the standard we set as our goal," Mr. Erwin continued, "at least we gave the customers their money's worth and the lengthy list of re-engagements tells the tale. We had a real success."

Mr. Erwin admits that he is proud of the accomplishments of the Boston Grand Opera Company and he is sure of a continued and promising future.

Versatile Personality

A glance at the biography of this newest figure in the opera managerial field reveals the fact that Stanford Erwin has had the benefits of complete training in two lines, business and art. It is rare to find executive ability and artistic comprehension equally balanced in one person. But it seems demonstrated here.

Stanford Erwin was born in Surrey, England. He studied art in Paris and England, lived for a time in Montmartre and began to write articles on art collections. He wrote a book on Early American and English Glass and another on paintings, Old and Modern Masters. In thinking of that pleasant existence, one may wonder if the young artist would have made the final decision in favor of America if he had foreseen the career which now takes up his time and energy! Perhaps he would, for he certainly appears to thrive upon the jousts with fortune—not to mention artistic temperaments in the operatic world.

STANFORD ERWIN

He came originally to America as a collector of art works, paintings and antiques for his London Galleries.

"I stayed six months that first time, but couldn't get inoculated. It was during my fourth trip, when I remained two to three years, that I found I really belonged here. In the meantime I had travelled across the world and up and down—the Far East, China, Japan, Morocco, Cape Town, and lived in many countries where I've studied and speak the languages.

The Theatre Calls

"I loaned a man $1,500 towards the cost of scenery for the play White Cargo. Soon I became a partner in the road company. After a very remunerative run I took on an operetta, Naughty Marietta, stepped into side-lines of Gilbert and Sullivan and other light operas, then decided to try for grand opera.

"The first performance I handled was Aida in Los Angeles. We did it in the grand manner — elephants and everything. With this beginning, I felt I had struck my line."

Three seasons ago, Mr. Erwin became director of the reorganized Boston Grand Opera Company, gave a short season of four performances in Boston and made a tour to Baltimore, Harrisburg and Reading. The second season included a ten-day Festival of Opera in Boston. During this third season of continued growth, the Boston engagements ran to 25 performances in three weeks, the longest opera season ever given in Boston, with a tour of 80 performances in 25 cities, in many of which the organization received superlative praise from the press. Standard repertoire was sung with revivals of Thais and Otello and other scores not recently heard, adding to the Wagnerian wing a brilliant performance of Tristan and Isolde.

The Personal Touch

This impresario does not attribute his achievement entirely to his business acumen and artistic understanding. He thinks it is mostly due to an infinite capacity for taking pains and the sturdy strength for hard work. "Despite the adequate staff," he related, "I found I had to look after each and every detail personally—booking, engaging personnel, rehearsals, costumes, scenery, maestros, stage, railroads, transportation, hotels, printing, publicity, promotion. And I discovered that it's the small things that make or break a company, as there's little conflict in major issues."

The many awkward occurrences on tour, especially now, when companies must meet the most formidable travel restriction, would have dampened the ardor of most managers; but not Stanford Erwin! He enjoys and thrives upon a stiff battle to conquer obstacles.

But there are compensations and not all come through professional success. Mr. Erwin's beautiful prima donna wife, Leonora Corona, was first seen by the Director across the Metropolitan footlights. And although the friendship, courtship and marriage are matters apart from the impresario's activities in the operatic world, their mutual interests combine happily.

In the annals of musical achievement, special credit should be awarded to a man who has courage and vision, as well as the ability to accomplish so much in so short a period and with acknowledged success.

M. C.

INDIANAPOLIS

Sevitzky and Soloists Charm

INDIANAPOLIS.—Beginning with the opening concerts of the Indianapolis Symphony, this city has been treated to a round of exceedingly good musical fare.

The Indianapolis Maennerchoir, directed by Clarence Elbert, presented a varied and interesting program with the Polish pianist, Witold Malcuzynski, as guest soloist. The Mannerchor is noted for its precision, clean attacks and enunciation. The men obviously enjoy singing and transmit their enthusiasm to the audience. Their best work is the rollicking ballad such as The Ole Ark's A-Moverin'. Mr. Malcuzynski changed his program at the last moment to all-Chopin, done in the manner of the old school of bravura playing, not too well adapted to the acoustics of the auditorium.

Kapell Plays Concerto

William Kapell was the soloist at the second pair of concerts by the Indianapolis Symphony, under Fabien Sevitzky, before a capacity audience. In the Bach Brandenburg Concerto No. 3 the string sections played brilliantly. The Beethoven Seventh Symphony followed. Here the entire orchestra displayed a virtuosity that was exhilarating. Kapell, remembered from last season for his brilliant performance of the Rachmaninoff Concerto in C minor, proved that his playing had taken in a warmer, rounder quality admirably suited to Brahms' Concerto 1 in D minor, his playing of the slow movement being the high point.

Artur Rubinstein was presented in the second concert of the Martens series. The Beethoven Appassionata Sonata revealed a thorough understanding of the music, though the last movement was played too fast. His playing of the Chopin Nocturne in F sharp major was especially beautiful. The Debussy fared well, particularly the La Plus que Lente. The Stravinsky adaptation of Petrouchka, a *tour de force* especially written for Mr. Rubinstein, revealed extraordinary effects.

At the third pair of Symphony concerts Mr. Sevitzky played the Berlioz Fantastic Symphony for the first time in Indianapolis. The music remains a brilliantly descriptive program piece. Mr. Sevitzky lavished a great deal of care in the preparation of it. A first performance of William Schuman's Side Show was given at these concerts. The piece is rather noisy, if cleverly orchestrated. The audience seemed to enjoy it. The soloist was Miliza Korjus, who delighted all with her lovely voice and supple, fluent technique in Mozart's Alleluja, the Proch Theme and Variations, and the Mad Scene from Lucia di Lammermoor. The concert was a notable success.

E. B.

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LOS ANGELES

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, California

A lively and full year of music is in prospect for Los Angeles and vicinity. Concerts never have been better patronized, and a surprisingly large number of events have played to turn-away crowds. Four orchestras of major proportions have series, and the list of important concerts is being steadily augmented.

Under the direction of Alfred Wallenstein, the Philharmonic Orchestra is in the midst of its most ambitious and prosperous season. It still has 12 concert pairs in town, plus 13 "Symphonies for Youth," and 24 programs in the vicinity. The well liked and efficient American conductor has been engaged for another term contract. At the pace he has been setting, it is certain that the orchestra will soar to new heights.

Soloists yet to appear with the orchestra are Schnabel, Francescatti, Stern, Anderson, Serkin, Thomas, Busch, Gimpel, Tourel, and Kapell. The Fall season has not been set yet, of course, but almost certainly will be expanded. The Philharmonic is now making a series of novel records for Decca.

The Janssen Symphony Orchestra, under the skilled baton of Werner Janssen, has three more concerts to complete its present season, with another in San Francisco. The orchestra is recording for RCA-Victor, its latest record being Nat Shilkret's musical concept of Genesis, scored by himself, Schönberg, Tansman, Milhaud, Castelnuovo-Tedesco, Toch, and Stravinsky.

The Santa Monica Civic Symphony Orchestra, which Jacques Rachmilovich founded and adroitly developed into a major ensemble in the space of three months, has two more concerts to give. Duo-pianists John Crown and Lillian Steuber are soloists for the next event, Jan. 27, with the final concert soloist yet to be announced. The orchestra is making a recording of the seldom-heard Second Symphony of Tchaikovsky.

The Hollywood Bowl Orchestra, which begins its season after Independence Day, is an ensemble recruited from Philharmonic Orchestra and studio players; Leopold Stokowski will preside again this year. This season may be expanded to ten weeks, according to the manager, Dr. Karl Wecker, and again will present leading artists as well as opera and ballet.

Recital Calendar Heavy

On the Behymer calendar of events still remain Traubel, Arrau, Segovia, Björling, Robeson, Peerce, Menuhin, Gorin, Stevens, Rubinstein, Luboshutz and Nemenoff, Draper and Adler, Rosario and Antonio, Platoff's Cossacks, Ballet Theatre, and the San Carlo Opera.

Mary Bran still has two concert events on her series of presentations: Grace Moore on Jan. 18, and Bronislaw Huberman on Feb. 2. Her series have been growing each year, and she plans a much more extensive one for the coming season.

Remaining items on the Music Guild's season include concerts by the Pro-Arte and London String Quartets, and a recital by Schnabel. Elman is being presented by Irwin Parnes, who plans several events next year.

Summer concerts include continuation of Santa Monica's "Symphonies by the Sea," and a semi-weekly series in the Redlands Bowl.

Events of Holidays

The only concert event of the holiday fortnight was the Philharmonic Orchestra on Dec. 27, which was difficult to evaluate from the front-row seat wished on us. Soloist Artur Rubinstein played the Tchaikovsky B flat minor Concerto; from our audial point, it was merely loud. What degree of balance Wallenstein may have elicited from Goldmark's overture, In the Spring, and the Schumann Fourth Symphony is hard to tell. But it was obvious that Alexander Tansman, who tried to lead his own Serenade No. 3, was an inadequate conductor, and that his music offered nothing that had not previously been better said by others.

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Hollywood Jottings

The Samoiloff Bel Canto Studios and Opera Academy has announced the engagement of Sonia Yergin Gelfand as opera and acting coach. She was a student of Dr. Lazar Samoiloff in New York City, and proceeded to a distinguished operatic career for two decades. She has sung with the Chicago Opera and the San Carlo Opera here, and with leading companies in Europe.

Born in Nashville, Tenn., Mme. Gelfand graduated from the College of Music in Cincinnati with high honors, including the Gold Medal. She studied with Dr. Samoiloff for several years, and in his studios met Ignatz Waghalter, well known conductor, who urged her to visit Europe. She was engaged immediately for the Volks-opera in Berlin, and subsequently became the leading lyric soprano at the Hanover Opera. She appeared as guest artist at the State Opera in Berlin, as well as in Dresden, Prague and other musical centers, and with leading European symphony orchestras and oratorio societies.

•

Piano Pedagogue Samuel Ball took his first vacation in several years when he spent the holidays with relatives in Texas. He returned to find a full schedule waiting to occupy his time and that of two assistants as well. Several of his artist students are to appear in solo recitals this Spring.

LOUIS PASTEUR HIGH SCHOOL BOYS AND GIRLS,

Members of Junior Philharmonic Clubs, leaders in recent successful $150,000 Philharmonic Orchestra of Los Angeles Maintenance Campaign, and Orchestra Manager examine report on successful termination of "Evening of Music" staged by the young people, who raised $250 to swell the fund for support of the orchestra. Left to right, Adele Saul; Louis Jones, vice-president; Mrs. Lee Balinger, campaign chairman of division A, into whose group the Junior Philharmonic Clubs fall; Orchestra Manager Wilfrid Davis; Mrs. Elvon Musick, campaign chairman of all women's activities; Richard Dubin, and Club President Jackie Kotkin.

Teen-Agers Support Los Angeles Philharmonic

Los Angeles.—The Louis Pasteur Club, of the Louis Pasteur Junior High School in Los Angeles, has set a mark for all teen-agers when it comes to supporting the local symphony orchestra.

When the students of 32 junior high, high schools and colleges in the vicinity set themselves a goal of $500 as their own contribution to the maintenance of the Philharmonic Orchestra, directed by Alfred Wallenstein, the Louis Pasteur Club members calmly went out and raised half of it all by themselves.

Under the guidance of the youthful Club President, Jackie Kotkin, and Vice-president Louis Jones, the organization secured the assistance of the Hancock Ensemble, printed tickets for "An Evening of Music," and sold out their school auditorium. R. D. S.

San Francisco Music Notable

By EDWIN J. SIMON

San Francisco.—With a few exceptions, most of San Francisco's December musical attractions were furnished by local organizations.

Vladimir Horowitz was the outstanding visiting attraction. He came early in the month, playing the Rachmaninoff Third Piano Concerto with the Orchestra and some new works in recital. His technique dazzled but his musicianship was disappointing. Even his old standby, the Schumann Arabesque, was just so many notes this time.

Carmelita Maracci visited with her dancing troupe. Her technique and personality were so good that it seemed too bad to fall prey to boredom before the performance was over because of the lack of variety in material.

Pierre Monteux is carrying through with his program of presenting new works. This month he offered Prokofieff's Summer Day suite, Bloch's Suite Symphonique, Copland's Appalachian Spring, and Zador's Biblical Triptych, all for the first time in San Francisco. These works proved interesting and it will take more than one rehearing in order to assay them properly. Worthy of rave notices were Monteux's magnificent readings of Beethoven's Second and Seventh symphonies.

The soloists with the symphony were Horowitz, Gerhard Kander, a young violinist with good technique but lacking the warm tone necessary for the Brahms concerto, and Leon Fleisher, the young local pianist. His playing of Rachmaninoff's Paganini Rhapsody made one wish that he would play something with more meat to it.

The San Francisco String Quartet is composed of first chair men from the Symphony. It gave a beautiful performance of the Samuel Barber Quartet, Op. 11, and of the C minor Piano Quartet of Brahms, Op. 60, with Tanya Ury at the piano. The chief trouble with this organization is that it appears so seldom that it is forgotten between performance.

Ballet Applauded

The San Francisco Ballet really is remarkable. It has a freshness and vitality lacking in many of the visiting ballet companies, and should prove itself on its Spring tour of the Southwest and Midwest. Its male leads are unusually fine, and in addition to technical proficiency they have learned the art of being able to look natural when their parts just call for standing around. Interesting novelties in the company's repertoire were Blue Plaza, set to Aaron Copland's El Salon Mexico, and Pyramus and Thisbe to music of their conductor, Fritz Berens. In their standard repertoire, Delibes' Coppelia (complete), and a setting of Enesco's Roumanian Rhapsody No. 1 are outstanding.

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"Don't Sell American Music Short," Advises Violinist

Los Angeles.—"Don't sell American audiences short," advises Louis Kaufman, distinguished American concert violinist. "The radio and records have accustomed concert goers, even in the smallest towns, to the very best, and any artist who gives even a trifle less is not in tune with the times."

No artist is in a better position to know, for Kaufman and his accompanist wife, Annette, have long featured a group of American compositions on the programs they have presented throughout the country.

"On the threshold of the atomic age, a change is taking place," Kaufman says. "It is anachronistic to give programs of a century ago, unmindful of today. A program must reflect what is going on now, as well as musical examples from the past.

Re. Audience Response

"We have always had the most cordial response to our final American group, despite the fact that most of the works are new to our listeners. Since both my wife and I were born in the United States, it is perhaps only natural that we should play these numbers with appreciation and understanding, just as a Hungarian always can do better with a Magyar rhapsody than any other artist. Yet we contend that every program should follow the practice of a museum, which shows all forms of painting and sculpture, and would be incomplete without the American."

Kaufman declares himself particularly pleased at the response of the younger generation and attributes their intelligent interest to the excellent school music courses and school orchestras.

"The young people generally gravitate to the front rows," he says, "and show particular interest in full length concertos and in the American group. Many of them come backstage afterwards for autographs, which we are always happy to sign."

LOUIS AND ANNETTE KAUFMAN,
noted concert violinist, and his accompanist wife, examine one of their newest household treasures, an Igorot sculpture from the Philippines, sent by Louis' brother, Sidney Kaufman, radio man first class, U.S.N.R. The picture on the wall is Seascape by Friesz, one of the Kaufmans' large collection of modern paintings.

The Kaufmans are the musical counterpart of Lunt and Fontaine, setting a lovely example of domestic and artistic felicity. Annette's piano accompaniments are ideally balanced, blending beautifully in tone. She has the gifts of sensing the soloist's every intent which makes fine ensemble and interpretative security.

Fond of the Arts

At home they find relaxation in their mutual love for art and sculpture. Their charming home in Westwood is a veritable museum of art, with emphasis on the contemporary side. Many of the artists are personal friends.

"We have discovered two artistic precedents of virtuoso violinists being accompanied successfully by their wives," declares Annette. Both Henri Vieuxtemps and Louis Spohr toured with their wives at the piano for their violin recitals.

"An amusing anecdote about Spohr's wife was that in playing at a petty court in central Europe she walked out on the stage to find that there was no chair before the piano. The monarch of the little kingdom graciously arose and insisted that his own gilded chair be placed for Mme. Spohr. Fortunately, I've always found a chair waiting when Louis and I walked out—at least, so far!"

The Kaufmans' steadily increasing popularity has necessitated extension of their concert tour this Spring. During the rest of the year, Mr. Kaufman is under contract to Warner Bros. film studio, where he plays the violin solos in feature films. R. D. S.

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Dayman Plans New Studio

Bain Dayman, well known Hollywood voice teacher, expects to break ground on his new studio in February. The site is across from the new Earl Carroll Theater, and adjacent to CBS and NBC. His plans call for a four-story building of 30,000 sq. ft., with separate, soundproofed studios in back. The main studio will seat 200 persons, and there will be five practice rooms adjoining.

•

Opera Guild of So. California To Award Translation Prize

Los Angeles.—A prize for the best English translation of a grand opera was decided upon at a recent meeting by the board of directors of the Opera Guild of Southern California, under the presidency of Mrs. Arthur Bergh. Suggestions for the opera to be chosen will be asked from musicians, music lovers and the Metropolitan and San Francisco Opera companies. Present at the meeting were Mmes. Arthur Bergh, Harvey S. Mudd, Elmer Belt, Gurdon Wattles, Edmund Gale, John Wesley Harris, and Philip Zobelein, and Messrs. Durward Howes, John Anson Ford, Robert Anstead, William McKelvey Martin, W. H. Richardson, John Nelson Hurtt, and Van Renssalaer Wilbur.

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Metropolitan Opera Fortnight

(*Continued from page 22*)

A brilliant New Year's Eve audience applauded a performance of Traviata, with Albanese repeating former successes as the fragile heroine, Thelma Votipka and Mona Paulee being the other feminine singers. Jan Peerce and Robert Merrill headed the masculine contingent, which also included William Hargrave's first Marquis D'Obigny and Lorenzo Alvary singing Doctor Grenvil for the first time this winter. Cesare Sodero conducted. O. M.

Bjoerling as Rodolfo

La Boheme was given at the Metropolitan on New Year's Day. It drew a capacity house which revelled in the beautiful melodies of this score. Ovations were bestowed upon the leading singers, often interrupting the action on stage. Bidu Sayao was Mimi and, though her acting suffered sometimes from being slightly affected, she sang with great feeling and vocal refinement. Jussi Bjoerling was Rodolfo. With his aria in the first act he brought down the house. One sometimes missed a certain warmth in his singing though he gave a convincing performance. John Brownlee as Marcello deserves special praise for his singing and acting. Norman Cordon, in especially good voice, and Arthur Kent completed the Bohemian quartet. Salvatore Baccaloni was Benoit and Alcindoro, animating both parts with his unequalled sense of comedy. Frances Greer, as Musetta, looked and acted the part well. Cesare Sodero conducted. H. W. L.

La Gioconda, performed for the second time on Jan. 2, had the same mounting as the earlier presentation, with the principal parts given artistic outline by Milanov, Stevens, Pinza, Harshaw, Tucker and Warren. Emil Cooper conducted. D. B.

Kullman as Romeo

Charles Kullman was Romeo for the first time this season and Kenneth Schon, Capulet in the Jan. 3 offering of Romeo et Juliette. Patrice Munsel was the heroine; Martial Singher, Mercutio; and other parts were taken by Frances Greer, Anna Kaskas, Thomas Hayward, Richard Manning, George Cehanovsky, Louis D'Angelo, Nicola Moscona and Osie Hawkins, with Emil Cooper conducting. Kullman presented a romantic figure and earned warm applause for his singing and acting. Schon was an impressive Capulet, giving as much force as the ungrateful role allows. E. C.

Jessner as Elsa

Wagner's Lohengrin was given its fourth performance of the season at the Metropolitan Opera House on Jan. 4, with Irene Jessner as Elsa. Miss Jessner, who has not been heard here in this role for several years, sang with splendid musicianship and with a clear, appealing quality of tone after the early part of the trying first act. Her interpretation of the heroine role was at all times convincing.

Lauritz Melchior, in excellent voice, sang Lohengrin, and Herbert Janssen gave a most commendable performance as Telramund. Kerstin Thorborg interpreted the role of Ortrud with her accustomed skill; Norman Cordon in a dignified portrayal of the King and Hugh Thompson, doing some good singing as the Herald, completed the cast. Fritz Busch conducted in a vital manner. L. C.

•

Sved to Sing with Philadelphians

Alexander Sved is to be soloist on Jan. 25 and 26 with the Philadelphia Orchestra, Eugene Ormandy conducting, in an all-Wagner program. The Metropolitan Opera baritone will sing for the first time in this country the two monologues of Hans Sachs from Die Meistersinger and Wotan's Farewell from Walkuere.

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Dance Season Reviewed

(*Continued from page 28*)

tioned to symphony orchestras and all the trappings that go with them.

Maracci's Program

Although two concerts by Carmelita Maracci were announced for Carnegie Hall, the first evening was cancelled at the last moment and therefore her first midtown New York appearance since 1941 took place on Jan. 6. Assisted by Marie Groscup, Margaret Kilroy, Shirley Lopez, Julia Randall and Ron Marvin, Miss Maracci presented a varied program of new and familiar dances. She does all of the choreography for the group, and judging from her most recent attempts is getting a little over-artistic. At times, a most serious and solemn quality gets into her work, with many lookings-out into space and striking attitudes, that make little sense. When she allows herself to be natural, the results are fast-paced and sparkling.

Opening with a charming study danced by the Misses Groscup, Lopez and Randall, the second selection fell to the only male member of the company, Ron Marvin. It was a Scarlatti Etude, in which Mr. Marvin showed himself a fine technician overburdened with mannerisms and an unbecoming costume. Miss Maracci chose for her first dance a Scarlatti Gavotta Vivace which she danced in her inimitable stylized Spanish idiom, using castanets with brilliant effect. With the exception of several of her other solos, the highlight of the evening was Another Fire Dance, a takeoff on the overworked De Falla opus. There also was a suite of three dances from the Schubert Moments Musicals, the first of which did not quite come off. If there was a plot, it eluded this observer, and the performers seemed bowed down with the weight of some kind of message. The Por Que, a dramatic work based on the war paintings of Goya, was marred by unimaginative lighting. When Maracci really let herself go, however, real dancing ensued, and it is good to have her unusual talent back. Her contributions were received with much vocal enthusiasm by the audience. Nino Albanese, the pianist-composer, was the capable accompanist.

Other Recitals

On the Dec. 29 program of the New Dance Group Festival Series, which comprised four concerts in Times Hall, there was some fine dancing. The participants were Eva Desca, Nina Caiserman, Valerie Bettis, Jean Erdman, Helaine Blok, Elizabeth Sherbon, Sophie Maslow, Jane Dudley, William Bales and several others who appeared briefly in the group's popular Folksay. Among the new dances, a Theme and Variations was danced without music by Valerie Bettis, and while it was a bit too long it was striking in design and costume. Fragments of a Shattered Land, set to a Yugoslav Guerilla Song by Sophie Maslow, is divided into two sections: Inheritance, and Partisan Journey. Miss Maslow was soloist in the former and was joined by Jane Dudley and William Bales in the latter portion, which was cleverly done without being as grim as the title would suggest. Eva Desca's Lucky Louie was unfamiliar. It is set to a monologue and is less a dance than a humorous solo skit; nobody but Miss Desca would have been able to carry it through as successfully. The familiar Folksay was narrated by Tony Kraber and the folk songs were sung by Pete Seeger. An authentic feeling was obtained by the naturalness of the delivery, and the dances moved with spirit. The dialogue between the narrator and singer, on the other hand, was desperately folksy, without much rhyme or reason, and the anecdotes were pure Readers Digest stuff.

The audition winners of the Dance Center Subscription Series at the YMHA were seen in concert there on Dec. 30. Helaine Blok, Ann S. Halprin, Miriam Pandor, Ethel Winter and Yuriko were the soloists. Each was seen in three dances, with the exception of Miss Halprin, who danced twice. The latter's conception entitled The Lonely Ones, based on cartoons by William Steig, was the longest single dance on the program; it had its moments of high humor, though too lengthy and forced in spots. During the first half of the program, which was all we were able to attend, Yuriko and Ethel Winters both displayed strong technique; Miss Winters was especially convincing in her number.

New Manager Enters Field

A new manager, specializing in dance, is Edmond Kowalewski. Well acquainted with the vicissitudes of an artist, being a poet in his own right, Mr. Kowalewski has become interested in the dance from his own experiments in the use of poetry for movement. One of his finds is the flamenco dancer, Rozzino, whom he brought to this country from Italy shortly before the war. In search of a partner for Rozzino he found Pilar Gomez while she was dancing in a neighborhood theatre of the New York Latin section. He set them up together in his studio to work out an idea for dances in Carmen, which Rozzino and Gomez later danced with success during performances of the opera by the New York City Center Opera Company. As soon as conditions permit, Kowalewski plans to go to Spain in search of a gypsy Carmen who can dance and a troupe of native singers and dancers. He believes that an all-Spanish gypsy dance version of the original Carmen would make theatrical history. He also has other dancers now preparing for public performances.

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Winner of National Eurydice Chorus Award Announced

Winners of the national Eurydice Chorus Award, sponsored annually by the Philadelphia Art Alliance, have been announced by John F. Lewis, Jr., Art Alliance president. Winner of the first prize of this contest, which aims to stimulate the composition of choral music, was Karl Ahrendt, of the Eastman School of Music, Rochester, N. Y. Mr. Ahrendt's composition was titled God be Merciful. Honorable mention went to Jane M. Kolb, of the Philadelphia Academy of Vocal Arts, whose home is in Collingswood, N. J., and to Corporal J. L. Seniatin, of the Army Air Force. Fifty-nine entries were considered by the judges. The entries came from 20 states and Canada.

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Omaha Recitals Heard

OMAHA, NEBR.—Omaha enjoyed three interesting recitals recently. An audience estimated at 7,000 went to the Municipal Auditorium to see one of its movie idols, Jose Iturbi, and his equally artistic sister, Amparo Iturbi, in a two-piano recital. The program satisfied the most discriminate listener. Max Clayton was the local manager. The Tuesday Musical Club delighted its large membership by presenting Patricia Travers, violinist. At eighteen she played a program of taxing concert numbers like a veteran artist, ably assisted by Henrik Endt at the piano. The Omaha Music Teachers Association brought two winners of $1,000 prizes in the National Federation of Music Clubs contest, in a joint recital. A successful program was presented by Paula Lenchner, dramatic soprano, and Eunice Podis, pianist, with Gladys Hamstreet May of Omaha as accompanist. H. M. R.

— BUY A VICTORY BOND —

PHILADELPHIA

PHILADELPHIA.—The enterprising Philadelphia Orchestra and its conductor, Eugene Ormandy, have many interesting premieres on their series this year. Two recent concerts were notable for the world premiere of Bohuslav Martinu's Symphony No. 4 and the appearance of William Kapell as soloist in the Brahms Piano Concerto in D Minor, both subsequently heard in New York. Also on the program was Respighi's lovely Arie de Corte from Old Dances and Airs for Lute (Third Suite).

Mr. Ormandy and the Orchestra later introduced a new work of Efrem Zimbalist, a tone poem, Portrait of An Artist, depicting various moods. It is a warm, colorful painting with many singing themes. The program closed with Respighi's Pines of Rome.

An all-Beethoven program with Robert Casadesus as soloist brought the interesting Prometheus Overture, Adagio and Allegretto, Op. 37, played for the first time at these concerts followed by the First Symphony. Casadesus, soloist in the Emperor Concerto, was in fine form.

Highlighted on the Orchestra's Christmas week-end program was Vaughan Williams' Fantasia on Christmas Carols for baritone solo, chorus and orchestra. John Ciavola was the soloist and the chorus parts were effectively done by the University of Pennsylvania Choral Society, Robert Elmore, director.

Children's Concerts Open

The Children's Concerts were opened with a varied program by Mr. Ormandy, commemorating the 175th anniversary of Beethoven's birth and listing the Allegro con brio from the Symphony No. 5 and that from the Piano Concerto No. 1 with Herma Rosenfeld as the talented young soloist. Other features were Britten's Ceremony of Carols sung by the Boy Choristers of St. Peter's Choir School, Harold W. Gilbert, director, excerpts from the Nutcracker Suite danced by the Catherine Littlefield Dancers and Mozart's The Organ-grinder complete with a genuine organ-grinder on the stage.

A 23-year-old skilled pianist, George Walker, was soloist in the Rachmaninoff Concerto No. 3 at the Orchestra's second Youth Concert. This Curtis Institute graduate displays a clear lyric style, fluid and musical. Other numbers included the Bach-Walton Wise Virgins, Ravel's Rapsodie Espagnole and Finlandia to commemorate Sibelius' 80th birthday.

When the LaScala Opera gave Verdi's Trovatore, Leonora was sung by Norina Greco with rich, dramatic voice and a fine stage sense. Rafaele Lagaris, a new Manrico from South America, has a strong voice and histrionically was a fine Manrico, having an ovation for Di quella pira. Some of the most beautiful singing of the evening was done by Ivan Petroff as Count di Luna. Lillian Marchetto, the Azucena, has a voice rather light for the part and her acting was too youthful. Nino Ruisi sang Ferrando and Mildred Ippolito, Inez. Giuseppe Bamboschek conducted with his usual authority.

Egon Petri was presented in recital by the Philadelphia Forum for the first time in this city in a classical program opening with a choral-prelude of Buxtehude, and Bach in his own arrangement. The massive Fantasia Contrappuntistica of Busoni was the high point of a program by one of the foremost piano interpreters.

Lopatnikoff Concerto Heard

The Philadelphia Orchestra, Ormandy conducting, performed a new work on two occasions by Nikolai Lopatnikoff, gifted Russian-born composer residing in America. His Violin Concerto, vividly and warmly executed by Lea Luboshutz, is fundamentally rhythmical and contains many flowing lyric lines of individual conception, the first and second movements being especially striking. Another contemporary, Samuel Barber, was represented by his Second Essay, Op. 17. Mr. Ormandy also gave a sincere and potent reading to Sibelius' Symphony No. 2 in D Major.

Milhaud Suite Has World Premiere

HELEN MOORE,

soprano, who was soloist with the Philadelphia Philharmonic Orchestra at their opening concert this season at Town Hall. Miss Moore sang selections from La Boheme and Madama Butterfly.

Another world premiere was given by the Orchestra under Mr. Ormandy's direction not long ago, when Zino Francescatti played a Suite for Violin and Orchestra by Darius Milhaud. This work, written in 1942, opens with a lively movement entitled Gigues. This and the third part, Horpipes, are based on 17th century themes and contain taxing virtuoso passages for the violin. The second, A Sailor Song, is a beautiful slow movement. Mr. Francescatti was also soloist in Bach's A Minor Concerto, displaying his rich colorful tone and smooth technique. The remainder of the program consisted of the Bach-Walton Ballet Suite, The Wise Virgins, Ravel's exotic Rapsodie Espagnole and the Dance of the Seven Veils from Strauss' Salome.

The Guild for Contemporary Music gave their first concert before a capacity audience. This group, organized this fall, performs works of contemporary composers. The most interesting was George Boyle's Sonata for Viola played by Samuel Lifshey with the composer at the piano. Other numbers were Paul Garabedian's Violin Sonata, a group of Hilda E. Davis' songs, Concertino for Two Pianos by Georgiana Romig and Louis Kazze's Songs for Soprano. Artists included Iso Briselli, Joseph Levine, Virginia Faith Davis, Leslie Cathcart, Charlotte Schreiver and Lois Marcus.

HARRIET GYLLENHAAL.

Haensel and Gretel Sung By Academy of Vocal Arts

PHILADELPHIA, PA.—The Christmas performance of Humperdinck's fairy opera, Haensel and Gretel, is fast becoming an annual feature on the list of presentations by the Academy of Vocal Arts. This year the opera was given 3 times during the holidays, travelling as far afield as the Lyric Theatre in Baltimore.

A sold-out house greeted the group Dec. 27 at the Academy of Music. Under the direction of Karl Riedel, the performance, sung in English, was in many respects superior to that of the previous year. It was a smooth, fluent and professional production and the capacity audience received singers, ballet and orchestra with enthusiastic applause. Ellen Carleen made a thrilling and villianous Witch, incidentally she projected her voice with artful skill; Kathryn Kreider and Eugene Conley were admirable in the Mother and Father parts; Elleen Caparo sang the lilting Dew-Fairy air with clarity and grace and Sophia Gruchala was a delightful Sandman. Patricia Hauke and Lotte Jaenchen played the wandering children. They were charming in their respective roles; their sweet, clear voices added the necessary illusion and enhanced the sympathetic appeal of the story. Excellent orchestral playing gave added color and balance to a fine performance. The staging and action was capably directed by Mme. Rose Landver. D. R.

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Philadelphia La Scala Company Extends Season

PHILADELPHIA.—The La Scala Opera of this city opened its season on Sept. 24 with a seven-performance festival at Kleinhans Music Hall in Buffalo, N.Y., under the auspices of the J. W. Adams Opera Foundation. There also was a festival of eight performances at Masonic Auditorium, Detroit, beginning Oct. 1, sponsored by a guarantors' committee, as is also the series to be given in Pittsburgh. The company appears in five productions at Constitution Hall in Washington and four operas at the Lyric Theatre in Baltimore, interspersed with the home season at the Academy of Music in this city, during which it will increase its local productions from 12 to 15.

Francesco Pelosi, general manager of the company, has announced some revivals and special productions in a repertoire of 21 works for the season, including Haensel and Gretel in English, an uncut performance of Faust with the Walpurgis Night scene, A Masked Ball, Forza del Destino, La Favorita, Andrea Chenier. Guests will appear with the company, of which Giuseppe Bamboschek remains the musical director, Gabriel Simeoni and Herbert Fiss associate conductors, Benjamin Altieri stage director, Anthony Stivanello stage manager, and William Sena ballet master. Mrs. Walter Knerr is president of the Philadelphia La Scala Opera Company.

Artists engaged include:

Thelma Altman, Beatrice Altieri, Rose Bampton, Mario Berini, Arthur Carron, Bruna Castagna, Eugene Conley, Francesco Curci, George Czaplicki, Donald Dickson, Wilfred Engelman, Elda Ercole, Pasquale Ferrara, Nuncy Garrotto, Winifred Heidt, Mildred Ippolito, Dorothy Kirsten, Bruno Landi, Louise Mara, Lillian Marchetto, Giovanni Martinelli, Nino Martini, Zinka' Milanov, Grace Moore, Nicola Moscona, Franco Perulli, Angelo Pilotto, Hilde Reggiani, Nino Ruisi, Martial Singher, Alexander Sved, Ralph Telasko, Lawrence Tibbett, Armand Tokatyan and Francesco Valentino.

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CHICAGO: BALLET CHARMS

By ELSA BOROWSKI

CHICAGO.—The Ballet Theatre opened a 13-day season on Christmas night, presenting to Chicago a number of the well beloved constituents of the ballet repertory, five novelties and a recent variation, by Adolph Bolm, of Stravinsky's Firebird. Of the works new to this city, two easily scored the most popular success—On Stage, with choreography by Michael Kidd and music by Norman Dello Joio, and Jerome Robbin's Interplay, with music by Morton Gould. Both are characterized by youthful verve and high spirits, with wistful sentiment the overtone of On Stage, and neat and entertaining satire that of Interplay.

Antony Tudor's Undertow, for which the score was written by William Schuman, is stronger meat—a probing, psychological dance drama, which engages the mind as well as the eye. However obscure some of the details may be at first seeing it is the fruit of a fertile creative imagination and is of provocative interest. In Gift of the Magi, neither Semenoff's choreography, nor the music by Lucas Foss made convincing impression. George Balanchine's choreography for Stravinsky's Apollon Musagete — now called Apollo — conveyed a cool, detached classicism that well matched the attenuated beauty of the music. An earlier Stravinsky, who splashed color with a lavish hand, is abetted by the new décor for the Firebird by Marc Changall, but the recently made choreography by Adolph Bolm differs drastically from the original by Fokine. Ending up with the wedding of the Tsarevich and his Princess instead of the annihilation of Kostchei and his monsters—the high point of the original version—the whole is a translation into gentle poesy that is not always consistently effective.

VITTORIO TREVISAN, who has delighted Chicago Opera audiences with his inimitable characterizations for more than thirty years, appeared this season as Dr. Bartolo in The Barber of Seville and the Sacristan in Tosca at the Opera House.

The familiar repertory included such productions as Giselle, Fancy Free, Princess Aurora, Swan Lake, Graduation Ball, etc. The personnel of the company, headed by Alicia Markova and Anton Dolin, included as well André Eglevsky, Nora Kaye, Alicia Alonso, John Kriza, Janet Reed, Lucia Chase, Dimitri Romanoff, Michael Kidd, etc. The corps de ballet was in fine fettle, the costumes fresh, and the quality of the performances, in general, was of high standard. Great public enthusiasm was expressed by the record audiences.

Chicago Symphony and Brailowsky

The eleventh program of the Thursday-Friday series presented Gregor Piatigorsky, cellist, as soloist, with Désiré Defauw officiating as conductor. Piatigorsky appeared first in the Boccherini Concerto and played with his characteristic flexibility of style, which made the most of every opportunity to disclose beauty of tone and phrase. Strauss' Don Quixote gave cellist and orchestra — and Milton Preeves, who played the solo viola part—a more spacious canvas on which to depict the adventures of Cervantes' hapless hero, and the results were high achievement. The program included also a revival of John Alden Carpenter's Sea Drift, an imaginatively conceived and imaginatively scored work which finally reduced itself to monotony by lasting too long; and a bright, deftly handled Allegro Symphonique by Marcel Poot.

The twelfth program of the same series introduced Alexander Brailowsky, pianist, in Rachmaninoff's Second Concerto, with Defauw again directing. The pianist revealed a more persuasive tonal quality than at his appearances with the orchestra last season, and he made much of the romanticism inherent in the score, without extravagance or license. The accompaniment was skillfully balanced. The first half of the concert comprised a fastidious, even witty performance of Rossini's overture, La Scala di Seta, Music for a Scene from Shelley, by Samuel Barber, given poetic, almost dream-beset treatment, and Strauss' Thus Spake Zarathustra. This latter work, long a favorite of the late Frederick Stock's, has been given repeated Chicago hearings. If we missed a certain glowing richness that was characteristic of Stock's palette, in this performance of Zarathustra, and perhaps even a measure of his sumptuous breadth of line, we were provided with dramatic climaxes that created powerful tensions and Strauss' instrumentation was heard as a mosaic of clear, vivid color.

Holiday Concerts

Hans Lange conducted the following Wednesday afternoon concert, with Brailowsky again as soloist—this time in Mozart's A major Concerto, which was beautifully played from the viewpoint of style and charm of tone, although a lapse of memory in the opening Allegro gave conductor and orchestra a bad moment or two, in pursuit of the wandering soloist. Liszt's Totentanz offered opportunity for brilliant pianistic display, albeit Brailowsky's tone reverted to the brittle quality that flawed last season's appearances. Lange gave a first Orchestra Hall performance of Mozart's A major Symphony (Kochel 201) and read this felicitous music with loving care and solicitude. The concert began with the Pastorale from the Christmas Oratorio, by Bach, and ended with Vaughan Williams' Fantasia on Christmas Carols, with the University of Chicago Choir supplying the choral part and James McEnery the baritone solo. Although the choir might well have been more flexible in nuances, the effect of this music was touching, indeed.

The 13th program of the Thursday-Friday series also fell within Christmas week and again Lange conducted. Beethoven's Lenore Overture No. 3 opened the concert and Borodin's Second Symphony, which followed, was given sound musical interpretation, although it could scarcely be said to be imbued with Slavic impulse or flavor at any given moment. Mozart's delicious Serenata Notturna in D major, scored for two string orchestras and kettledrums, found the conductor in more congenial territory, where his comprehension of 18th century style was shown to its best advantage. The program also included Handel's Pastoral Symphony from Messiah, and the unduly neglected Overture to The Flight into Egypt, by Berlioz. At the end came a repetition of Vaughan William's Fantasia on Christmas carols.

Swedish Choral Society Sings Messiah

The Swedish Choral Society gave its annual performance of Handel's Messiah at Orchestral Hall, as a prelude to Christmas. Harry T. Carlson, the conductor, has developed a chorus which distinguishes itself in precision of attack, clarity, and vaulting sonority of climax. The soloists were of considerable merit. Maud Nosler, soprano, sang her music with floating purity of tone and met its florid demands with ease. Lillian Chookasian, contralto, disclosed a richly colored voice and brought sincerity of utterance and a quality of muted sadness to her recitatives and arias. John Miller, tenor, revealed himself an experienced oratorio singer and showed true dramatic impulse in his delivery of the four soloists, however, John Macdonald, bass, gave the closest approximation to the real Handelian style in his forceful and authoritative reading.

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Trapp Family Singers at Orchestra Hall, under the management of George A. Kuyper. The Baroness, her seven charming daughters and Dr. Franz Wasner sang or played on recorders and a virginal, examples of 17th and 18th Century music, folk-songs, and Christmas carols. The unaffected simplicity of their combined approach to the music, the freshness of the voices and the tender beauty of the music itself made these concerts a refreshment and pleasure.

Albert Spalding's Recital

Appearing at Orchestra Hall in his first recital in several years, Albert Spalding was heard in the History and Enjoyment of Music series. The program was well designed to throw into relief the characteristic qualities of the violinist's polished art, notably the refinement of his musical taste, the purity of his tone and the perfection of his intonation. The Andante and Allegro from Tartini's G minor Sonata, and Mozart's Concerto in D major were immaculate in style and Brahms' A major Sonata had breadth and sincerity to distinguish it. A group of smaller pieces by Sladek, Primrose, Debussy, de Falla-Kreisler led to Saint-Saens' Introduction and Rondo Capriccioso. André Benoist provided skillful accompaniments.

• Russian Trio at Arts Club

The Russian Trio (Nina Mesirow-Minchin, pianist, Fritz Siegal, violinist and Ennio Bolognin, cellist) offered Brahms' C minor and Arensky's D minor at the third concert of its current series at the Arts Club. The ensemble playing on this occasion, in which balance of tone and the canons of musical taste were scrupulously observed, made for a performance of superior excellence. Of particular merit was the unanimity of conception achieved by the three performers and even if the Brahms trio is not the most inspired example of the composer's genius, it amply rewarded the listener, and the Arensky work was given its full measure of grateful charm.

Haensel and Gretel at Opera House

Another annual Christmas event was the two performances of Humperdinck's Haensel and Gretel two recent days at the Opera House. Maria Matyas was the familiar, sturdy Haensel and Eunice Steen Lamont the winsome and graceful Gretel. Both acted and sang their parts with frolicsome charm—although the amplifying apparatus on the stage was, on occasions, more of a detriment than an enhancement to all of the singers, excepting the Witch. The latter, impersonated by Mary Barron, was one of the most fearsome who ever has appeared in these parts, and Doris Doe and George Tozzi, the Mother and Father respectively, were effective additions to the cast. Felix Wolfes, the conductor, made considerably more of a beautiful score than we are accustomed to hear at this Christmastide celebration, and even the arrangement for small orchestra, with its inevitable misbalance, was less noticeable than usual.

Apollo Musical Club in Messiah

Another performance of Handel's Messiah marked the holiday season—this time with the Apollo Musical Club, conducted by Edgar Nelson, as the medium. A freshness of tonal texture and sensitive pliancy of nuance are the particular characteristics of this organization, which provided moments of great beauty to the listener. Maurine Smith, soprano, sang with appealing quality of voice, particularly in the sustained passages, although the florid passages were not invariably under control. Mona Bradford, contralto, delivered her recitatives and arias with expressive fervor and unaffected dignity. Maxwell Wilson, tenor, gave an excellent account of the opening recitative and aria, with understanding of its dramatic implications and Michael Stewart, bass, was sympathetic in his sincerity of style and equally sympathetic as to quality of voice.

FRITZI SIEBACH,

pianist and accompanist, has returned from a USO concert tour in France, Germany and Czechoslovakia.

Metropolitan Plans Chicago Season

The Metropolitan Opera has announced a one-week season to be given in Chicago, beginning May 8 at the Opera House. A repertory of seven operas will be heard, which includes Tannhaeuser, Butterfly, La Gioconda, Magic Flute, Walkuere, Rosenkavalier and Masked Ball. No singers have been announced but the conductors will be Fritz Busch, Cesare Sodero, Emil Cooper, Bruno Walter, Paul Breisach and George Szell.

University of Chicago Mozart List

A program of chamber music by Mozart was presented at the fifth University concert, sponsored by the music department of the University of Chicago, at Mandel Hall. The Chicago Symphony Quartet, Perry O'Neil, pianist, and a group of wind instrument players from the Chicago Symphony, appeared. The program comprised the F major Quartet for strings, K. 590; the E flat major Quintet for piano, oboe, clarinet, horn and bassoon, K. 452; Sonata for bassoon and cello, B flat major, K. 292; and Quartet for piano and strings, G minor, K. 478.

La Julia Rhea Resumes Tour

La Julia Rhea, soprano, has resumed her tour which was interrupted by the Christmas holidays. After successful recital appearances during November and December in Michigan, Kentucky, Tennessee, Missouri and Louisiana, she will proceed during January and February to fulfill engagements in Pittsburgh, Pa., Kansas City, Mo., Omaha, Neb., and Louisville, Ky. and then will go to New York.

Norma Hetch Now Chicago Resident

Norma Hetch, contralto, formerly of Detroit, recently has moved to Chicago. Miss Hetch was soloist in Handel's Messiah given at Hope College, Holland, Mich., during the holiday season. She has been heard frequently in opera, oratorio and over the radio in various parts of the country and was a member of the Ford Sunday Evening Hour Chorus during the season of 1941-42.

Cosmopolitan School of Music Event

Sally K. Horn, faculty member of the Cosmopolitan School of Music, presented Elsie Quattrocki, soprano, and Richard de Vaultier, baritone, assisted and accompanied by Harriet Fingerhut, pianist, in a recital at the Cosmopolitan Recital Studio.

Chicago Musical College Notes

The first faculty recital in the New Year will be given Jan. 15 in the College Little Theatre by Paul Stassevitch, violinist, and chairman of the Department of string instruments.

The second semester will open Feb. 4, and because of the unprecedented demand it has become necessary to organize new classes in harmony, ear training and keyboard harmony which will meet late afternoons and early evenings.

The enrollment in the School of Piano Technology under the direction of Dr. William Braid White is completely filled until April 1. Many returned Veterans are taking advantage of this unusual opportunity to learn a profitable vocation.

Perry O'Neil, pianist, was soloist with the Chicago Symphony Orchestra at the December "Pop" concert.

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Sacred Music Concerts for Town Hall

Six programs of sacred music will be given through cooperation of representatives of the Catholic, Protestant and Jewish faiths on Mondays at Town Hall, New York, beginning Jan. 21. Assisting the course leader, Dr. A. W. Binder, professor of liturgical music at the Jewish Institute of Religion and music director of the Free Synagogue, in the presentations are the Rev. Vincent C. Donovan, O. P., of the St. Vincent Ferrer's R. C. Church, and Mother G. Stevens, R.S.C.J., director of the Choir of the Pius X School of Liturgical Music; and Dr. Hugh Porter, director, organist and choirmaster of the Collegiate Church of St. Nicholas, Dr. Clarence Dickinson, organist-choirmaster of the Brick Presbyterian Church, and Dr. Helen Dickinson, lecturer, representing the School of Music of Union Theological Seminary.

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Scarpia in Tosca

"Angelo Pilotto, too, sang with drama and much passion. As Scarpia, he was the very epitome of that crafty and heartless villain. His is a dramatic voice, too, and he sang the big second-act scene with gusto and commendable craftiness." *Pittsburgh Post-Gazette*

Amonasro in Aida

"Surprise was Angelo Pilotto, who made a great Amonasro, singing with a fire and vigor which was really effective." *Detroit Times*

Figaro in Barber of Seville

"The first performance of the season of Rossini's 'Barber of Seville' was done by the Zoo Opera Company last night with the incomparable Angelo Pilotto as the Barber, and a comic one, too." *Cincinnati Post*

Tonio in Pagliacci

"The performance, however, belonged to Pilotto, who was in an exceptionally gay mood as Tonio. Pilotto added many clever innovations to the stage business. He was in fine voice and scored heavily with the prologue." *Cincinnati Times-Star*

"Angelo Pilotto was also present to provide an effective Tonio. Mr. Pilotto sang the Prologue quite heroically, ending on a stentorian A-flat which brought down the house. His acting was replete with grotesque and appropriate detail." *Philadelphia Evening Bulletin*

Ashton in Lucia

"Angelo Pilotto, newcomer to the cast in the role of Ashton, proved a distinct find and a really distinguished singer, his full, sonorous and sensuous baritone ringing out in an excellently schooled conception of his part. Pilotto dominated the second-act Sextet despite fine singing by the others." *Philadelphia Record*

Marcel in La Boheme

"Angelo Pilotto, long time favorite with Philadelphia La Scala devotees, had great fun with the character of Marcel, the painter." *Philadelphia Record*

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PICKUP CHATTER

By Harold C. Schonberg

Even to one inured to surprises Victor's January list comes as a pinch-me-I'm-dreaming shock. It would not be too much to say that it is one of the most enterprising and varied they have ever put out. The Milhaud and Bernstein works are recorded for the first time, as is the Hindemith single disc. There is no other example of the Haydn symphony now in the catalogues, the Barlow version having been withdrawn by Columbia. Liszt's Mephisto Waltz for piano solo apparently never has graced a domestic catalogue, although several orchestral versions have been issued. Of the other items, both the Isle of the Dead and the Alto Rhapsody were in need of re-recording, and the only previous recordings of the Debussy and Ravel works were old. Outside of the Peer Gynt Suite there is nothing that characterizes the duplication and monotony of many of the previous lists (the Melton, Tibbett, Elman and Fiedler discs are carry-overs from the December releases).

Jeremiah and Protée

The Jeremiah Symphony is quite a foil to Protée. Milhaud must have been somewhere around Bernstein's age when he wrote his suite, but there the analogy ends. On the one hand there is Gallic wit, logic, eclecticism; on the other is a moody, gusty, dynamic, over-vigorous pungency. Awarded the New York Music Critics' Circle award for the 1943-1944 season, Bernstein's effort is a strong work showing imagination and a thorough command of orchestral resources. Bernstein has something to say and his own way of saying it. Sometimes, it is true, he becomes redundant, and like many young composers he has a tendency to pound a point that is already well established. Thus in the second movement there is a sound and fury that tends to become labored after a few hearings emphasize the unnecessary repetitions. One cannot deny the overall vigor, nor the initial impact of the score. The recording is full and vital, the performance naturally authoritative, and Merriman does some beautiful singing in the last movement. It is good to hear her in something more fitting to her splendid voice than the musical comedy airs which have been her sole prior representation on discs.

Nothing could be further from Bernstein's rugged qualities and earnestness than Milhaud's suite, which was first performed in 1920. It is urbane, witty, scored with an eye for coloristic effects, and owns a brilliant polytonal programmatic fugue. It is pointed music, more notable for its cleverness than any emotional qualities. One notices Russian derivations—the finale, for example—and an exotic flavor that strongly recalls Schmitt's music to La Tragédie de Salomé. Agreeable as Proteé is, it probably will not wear too well, though it is worth having on records as an example not only of early Milhaud but as a perfect specimen of French post-war (I) music.

New Hindemith

Still another living modernist who is represented in the releases is Hindemith, who set his a-cappella chansons to poems by Rilke. Sung in English, they are less forbidding than many of the composer's other works. One would hardly call them diatonic, but a few hearings should clarify the astringent harmonic medium that is used. The exceptionally quiet surfaces of this disc aid the diction of Shaw's fine group.

Rachmaninoff, Debussy and Ravel also can chronologically be called modern, even if the former's style is of the nineteenth century. The Isle of the Dead has all of its composer's melodic and harmonic mannerisms, which should be enough to recommend it to all Rachmaninoff fanciers. It is scored for a large orchestra, and recording limitations being what they are, some of the massed effects do not emerge with clarity. Koussevitzky, of course, turns in his usual polished performance. The Debussy harp work is played less frequently than its companion Ravel piece. Both are atmospheric, first-class examples of their respective composers. Grandjany, for some reason, makes a slight deviation from the score in the Introduction and Allegro; otherwise his performance is accurate and he gets many effects from his instrument. The accompaniment is on the stiff side.

Toscanini's Haydn

For complete musical satisfaction one turns to the Haydn symphony. Form is of the essence there, and Toscanini, above all conductors, has the ability to impress clearly upon the listener the outlines of the work under hand. His conducting, whatever nervous tension it might contain, is at all times clear. In music like Haydn, where sloppy phrasing and unclean attacks can ruin the balance, precision is of the utmost importance. The music ranks with Haydn's best. Everything is right, is in place; the themes are lovely, the developments inevitable. In the present set the recording is spacious and resonant although the surfaces could be quieter. Mendelssohn's Scherzo, which occupies the extra side, is played with full orchestra instead of the usual string arrangement. It is a good test of an orchestra's virtuosity and the NBC spins easily through it. If you listen very carefully, just before the final chord, there is a plucked sound of a string coming in a fraction too early.

Some Vocal Issues

Anderson's re-recording of the Alto Rhapsody is similar in style to her earlier set. She does not adhere to the Germanic tradition of emphasizing the words, and while her diction is excellent, she appears unmoved by their significance. One nevertheless senses that she feels the music; her interpretation has dignity and a classic purity. Vocally she exhibits her extraordinary range, her magnificent low notes and clear upper register. The Monteux accompaniment is well paced and the recording is excellent. This is one of the best buys of the month. Among the other vocal albums, that of Tibbett consists of reissues, and Melton's contains oft-recorded arias. For some reason Melton chose to sing one of the Mozart arias in English; the others are in the original. His voice sounds fresh, and he sings with style. Both of the Thebom arias are originally in English, both are admirably sung, and both are fine pieces of music. Thebom here displays a good quality of voice throughout its wide range, and there is an ample supply of power when needed.

Kapell and Odnoposoff

In his second appearance on discs, Kapell seems miscast. He plays the Mephisto Waltz as though Mephisto himself were coming after him, pitchfork and all. The result is a fast dash through the technical obstacle course that Liszt erected. Kapell owns a formidable technique, the mechanics of his pianism are exciting enough, but that is about all. Perhaps in an effort to capture the grand manner, he thumps and bangs with a feverish bravura and little finesse. The grand manner cannot be recreated that way; it is something that must be felt rather than copied; it consists of a fundamentally heroic conception that does not necessarily imply force. Undoubtedly a promising talent, Kapell here is superficial, not to say raw.

Some legitimate bravura is found on the Odnoposoff disc, especially in the tricky Prokofieff arrangement, which is a tongue-in-cheek affair. The Argentinian violinist has the technique to carry it off, and the Paganini is done with the utmost bravura. Odnoposoff is a master of tone production, and at times draws a peculiar floating sound the like of which is very strange. Strange also is Kovacs' irreverent transcription of the Rossini aria, which is sturdy enough to stand almost any treatment. Luboshutz and Nemenoff appear to have a good time playing through its fast-moving measures, and the listener, if he's not too serious, also will.

RECENT DISC RELEASES

ORCHESTRAL

BERNSTEIN: Jeremiah Symphony; Nan Merriman (mezzo-sop.) and St. Louis Orch., dir. Bernstein. Victor M-DM-1026, 3 discs, $3.50.

GRIEG: Peer Gynt Suite No. 1, Op. 46; Cincinnati Orch., dir. Goossens. Victor SP-10, 2 discs, $2.25.

HANDEL: Hallelujah Chorus; MENDELSSOHN: War March of Priests (Athalie); Boston "Pops" Orch., dir. Fiedler. Victor 11-8985, $1.00.

HAYDN: Symphony No. 98 in B-flat; MENDELSSOHN: Scherzo from Octet, Op. 20; NBC Orch., dir. Toscanini. Victor M-DM-1025, 4 discs, $4.50.

HUMPERDINCK: Dream Pantomime (Hansel and Gretel); National Sym. Orch., dir. Kindler. Victor 11-8948, $1.00.

MILHAUD: Proteé—Symphonic Suite No. 2; San Francisco Orch., dir. Monteux. Victor M-DM-1027, 3 discs, $3.50.

RACHMANINOFF: Isle of the Dead, Op. 29; Vocalise, Op. 34, No. 14; Boston Orch., dir. Koussevitzky. Victor M-DM-1024, 3 discs, $3.50.

STRAUSS: Roses from the South; Boston "Pops" Orch., dir. Fiedler. Victor 11-8986, $1.00.

INSTRUMENTAL

DEBUSSY: Sacred and Profane Dances; RAVEL: Introduction and Allegro; Marcel Grandjany (harp) and Victor Orch., dir. Levin. Victor M-DM-1021, 3 discs, $3.50.

LISZT: Mephisto Waltz; ALBENIZ: Evocation, from Iberia; William Kapell (piano). Victor SP-11, 2 discs, $2.25.

PROKOFIEFF-GRUNES: Theme and Processional, from Peter and the Wolf; PAGANINI-KOCHANSKI: La Campanella; Ricardo Odnoposoff (violin), acc. Valentin Pavlovsky. Victor 11-8849, $1.00.

ROSSINI-KOVACS: Largo al Factotum; KREISLER-LUBOSHUTZ: Tambourin Chinois; Pierre Luboshutz and Genia Nemenoff (duo-piano). Victor 11-8987, $1.00.

VOCAL

BRAHMS: Alto Rhapsody, Op. 53; Marian Anderson (con.) and San Francisco Orch., dir. Monteux. Victor SP-13, 2 discs, $2.25.

DVORAK: Humoresque (arr. Wilhelmj); MASSENET: Meditation from Thais (arr. Marsick); Mischa Elman (violin) acc. Leopold Mittman. Victor 11-8950, $1.00.

GERSHWIN: I Got Plenty of Nuttin'; FISHER: Goin' Home; PUCCINI: Te Deum (Tosca); VERDI: Eri Tu (Masked Ball); SPEAKS: On the Road to Mandalay; WAGNER: Song to the Evening Star; TAYLOR: Nay, Maccus (King's Henchman); HANSON: 'Tis an Earth Defiled (Merry Mount); Lawrence Tibbett (bar.) and orchestras dir. by Smallens, Setti, Shilkret and Pelletier. Victor M-1015, 4 discs, $4.50.

HINDEMITH: Six Chansons; Victor Chorale, dir. Robert Shaw. Victor 11-8868, $1.00.

MOZART: Il Mio Tesoro (Don Giovanni); O Image Angel-Like (Magic Flute); MASSENET: Le Rêve (Manon); Fuyez, Douce Image (Manon); WAGNER: In Fernem Land (Lohengrin); Prize Song (Meistersinger); James Melton (tenor) with Victor Orch. dir. Paul Breisach and Sylvan Levin. Victor M-1013, 3 discs, $3.50.

PURCELL: I Attempt from Love's Sickness to Fly; HANDEL: Siciliana (Let Me Wander Not Unseen); Blanche Thebom (mezzo-sop.) and Victor String Orch., dir. Marrow. Victor 10-inch 10-1178, 75c.

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William Krevit to Address MTNA Convention

William Krevit, teacher of piano in Brooklyn, will be a guest speaker for the Piano Forum at the Music Teacher's National Association Convention to be held in Detroit from Feb. 21-24. His subject is Parent-Education In Music Study. Mr. Krevit has taught in Brooklyn for eighteen years and is particularly interested in developing new techniques in piano pedagogy.

The Critics Face the Music

(*Continued from page* 11)

Since it is no secret to their colleagues that the opinions of Olin Downes and Virgil Thomson, as the senior critics respectively of the venerated New York Times and Herald-Tribune, carry the greatest weight throughout the musical profession, and that a favorable review from either Thomson or Downes is the most coveted goal of any performing artist today, and since, moreover, the set-up of the music departments on their particular papers gives the Messrs. Downes and Thomson certain privileges and prerogatives distinct from their colleagues on other journals or on their own staffs, perhaps first and separate consideration should be given to the views of these two gentlemen.

Both Downes and Thomson, for example, are free to decide for themselves what events they will personally cover, and, having the pick, as they do, from the entire concert calendar, it is rather unlikely that either of them would choose to cover the performance of an unknown debutant. Since both are expected to turn in to their papers rather lengthy and highly individualized dissertations, their scope of coverage may conceivably be further limited to those events which seem most likely to provide material for such treatment.

Mr. Thomson's "Grapevine"

For a concert to be reviewed by Olin Downes, it must, he says, be one which seems likely in advance to be of "wide public interest and real artistic distinction. I must always remember," Downes tells us, "that the public is my boss, and that it is my job to review those events in which the public is most likely to wish me to be interested."

His colleague of the Tribune believes it would actually be unfair to the artist for him to cover a debut performance. "After all," Thomson points out, "debutants are rarely ready for such expansive treatment. It is better to write something short about them, which can be entirely favorable than to go on writing at length, in which case one would have to add many things that are unfavorable." Declaring further that he does not ever recall having discovered any major talent "cold" at a debut, Thomson frankly admits his reliance upon a "grapevine," which gives him advance information about important coming events, and states, moreover, that this "grapevine" can be very specifically defined.

"It consists," according to the Tribune's senior critic, "of the reputable vocal and piano teachers of the city, the members of the Metropolitan Opera and Philharmonic orchestras, and half a dozen reputable press agents known to all of the critics. One of the best pieces of advice I can give to young artists," Mr. Thomson continues, "is to come into New York under the protection of one of the powerful music teachers of this city. It gives them a bigger audience and a better grapevine—though I must admit that it is probably something of a racket and quite unfair, in a sense, to the teachers outside of New York who may have given these young people their basic professional equipment."

The "Hunch" System

Mr. Downes, on the other hand, denies his recourse to any such "grapevine" and states further that, "If I did know of such a grapevine, I would pay no attention to it." He declares that he consistently follows only his own "hunches." "Very often," Downes admits, "I have missed an event of genuine artitsic distinction just by a case of bad luck in not having had the right hunch about it in advance. Yet I would far rather make a mistake and cover the wrong concert on my own say-so, than trust to any advice from anybody else."

Both these deans of the New York critical college admit that the programs, themselves, are a major factor in their decision as to which of several events to cover on a particular afternoon or evening. "In general," says Mr. Downes, "a conventional program will appeal to a critic less than one which has features that are unusual in its arrangement. The critic is always attracted by the possibility of hearing some new music or infrequently performed work that will give him something fresh to write about." On the other hand, the principal scribe of the Times feels strongly that an artist must make up his program in accordance with his own special weaknesses and strengths.

"I have no particular objection to the inclusion of works which may be hackneyed," Mr. Downes states. "After all, a work must be recreated by the performer, and, if he is a fine artist, his performance will be sufficiently different from others of the same work. I wish, however, that artists would get away from the chronological order of programming, and just give the kind of program in which the material is strikingly presented in a way that is condusive to the most successful performance, and to producing the effect of variety and interest upon the listener."

Re. Contemporary Music

One of the pre-eminent composers of our day himself, the Tribune's Mr. Thomson is, of course, keenly interested in contemporary music, and admits he would always go out of his way to cover a program introducing new works. He believes, however, that "an artist should never perform in New York anything which he has not performed publicly a good many times before." He also points out that "a critic is just like any other member of an audience, and is as likely as anyone else to find himself bored with a program on which there are too many numbers of one kind. Nothing is duller," Thomson observes, "than a program devoted entirely to one style or school of music."

Neither Downes nor Thomson is in the least bit affected in his decision as to whether to cover a concert by the hall in which it is presented, or by the management, or other auspices. "I think," says Downes, "that too many young artists hire Carnegie Hall, believing that the fact that they played there will impress those who read the New York criticisms. They may impress the outsiders, but they don't impress the critics. In fact, we think it is a pretty cheap device to secure a little additional publicity."

The Time Factor

Mr. Downes, who has a regular staff of three assistants on the New York Times, very seldom covers more than one musical event a day. "Therefore," he reports, "I very seldom hear less than a full hour of an artist's program, unless it is clear that I made a mistake in going at all, and that he or she is so far beneath the level of competency or distinction that there is no reason to stay longer or write anything at all about the event. It often occurs that I won't hear the final group, unless it is a group, let us say, of some songs or compositions by an unknown composer, or something that makes it obligatory for me to stay." In general, Downes limits his coverage of concerts to those taking place in Carnegie Hall, Town Hall, New York Times Hall, or the Carnegie Chamber Music Hall and rarely reviews concerts before the first of October or after the first of April. Downes is less likely to review a musical event because it is listed as a benefit performance. "On the other hand," he points out, "many important events are listed as benefits today, so that what was formerly almost an invariable rule, that I did not attend them, has been materially changed in eight years."

At the Tribune, Mr. Thomson has two regular assistants and, in addition, a lengthy list of "pro tem" critics whose services may be called upon as required. This elastic staff permits an unusually wide scope of coverage, and Thomson, himself, declares that he will go anywhere off the traditional beat to cover an event which seems really interesting. "I have frequently covered concerts at the uptown YMHA and at the Washington Irving High School," he tells us. Off duty from June first to October first each year, Thomson, like Downes, does not usually cover benefit concerts (except where there is a new work being performed), covers only one event a day, and always tries to stay through to the end of a program. For him, the important part of a concert, however, is "what happens from the beginning of the second number up until intermission time." Except for what comes to him via his trusted "grapevine," the Tribune's first critic never takes into consideration before a concert anything which he may have read about an artist. Mr. Downes, on the other hand, likes to receive, in advance of a concert, purely factual information about the artist in written form. "I dislike, however," he remembers, "being told what other critics think about an artist, and am particularly suspicious of the judgment of one musician by another. Professional musicians, as I know them, have the poorest possible judgment, when it comes to other musicians."

Neither the Times nor the Tribune—nor, for that matter, any other of the New York newspapers covered in this survey—subjects its music critics to any surveillance from the advertising department, and the coverage of a concert is in no wise affected by whether or not advertising on it has been placed in the paper in advance. "The perfect proof of this," Virgil Thomson tells us, "is that the Herald-Tribune has been reviewing the New Friends of Music concerts for ten years, and has never gotten one cent of advertising from them."

Scope of Coverage

When he was chosen to head the Tribune's music department in 1940, Thomson clearly defined for himself and his staff those musical events which were to be "musts" for coverage. These he enumerates as follows: the first concert appearance in New York each season of every legitimate recitalist; a second performance by the same artist during the same season only when an important, new work is featured; the first performance in New York of any legitimate work of reasonable length; the first appearance with the Philharmonic Symphony Orchestra of every conductor; the first performance of every new work by the Philharmonic; the first performance of each opera each season at the Metropolitan; successive performances of the same opera during the same season at the Metropolitan only if there is a major change in cast involving the appearance of an artist in one of the leading roles for the first time; the debut of every artist at the Metropolitan as well as debuts at the Metropolitan in particular leading roles; the first appearance of every artist as soloist with the Philharmonic; the opening night performances only of the San Carlo and City Center Opera Companies. With the exception of student recitals, amateur glee club performances and semi-popular concerts, such as "Evenings in Old Vienna"—which are never reviewed—all other events are considered for coverage purely on the basis of potential reader interest.

If an event in one of the aforementioned categories is "brushed off" in the next day's Herald-Tribune with a mere news note or no mention at all, it should never be assumed, Mr. Thomson points out, that the Tribune has not had a critic with the time to cover the event. "With us, it is never a matter of haste or lack of sufficient staff. It means just one of two things—either that the department knew in advance that the event was not worthy of being reviewed, or that a critic was in attendance and felt

(*Continued on page* 75)

AGATA BORZI
AMERICAN COLORATURA SOPRANO
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"Soared confidently into those stratospheric regions of pitch for which coloraturas are paid correspondingly high fees." (Gilda in "Rigoletto")
Glenn Dillard Gunn, Washington (D. C.) Times-Herald, Nov. 23, 1945
LEADING SOPRANO PHILADELPHIA LA SCALA OPERA COMPANY

SILHOUETTES

By MARY CRAIG

The Curtain Rises

Optimism, quiet but assured, is the keynote of the new year. And there appears to be justification for the tone. Speaking vocally, the scene is brighter than in the seasons immediately preceding this new epoch. For example, several of the voices heard during 1945 were exceptional, with the general average being above that of the past decade.

This is a fair sign of promise, an indication of a higher standard in matters vocal as well as in the actual vocal instruments of the singers. A keen observer once said that the ratio of good voices varied in the same way as blackberries—some years the fruit is plentiful. This is said to be true of rabbits also, which has nothing to do with the discussion; but blackberries or rabbits, this seems to be the start of a period of great voices!

A heartening sign is the increased artistic development in program material and its presentation by the singers. There has been a pointing-up, a more serious consideration of preparation and performance. Not that everything has been on a perfectionist basis; unfortunate happenings, ill-advised propaganda and the consequent failures have been present as ever. But the noticeable change of heart in many artists regarding their work may be partly due to the *débâcles* which have befallen promising but unready vocalists. There should be no great terror in an occasional disaster, which often causes only a temporary delay in the progress of a real talent; but this is a portent, a warning, that greater achievements are expected and required of today's singers.

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Another favorable sign is the attitude of the reviewers. For long, only the fined-down voice of small calibre and pianissimo float met with unqualified approval from the majority of these arbiters of taste. A full-throated tone in one of our concert halls brought cries of reproach and reprobation. Suddenly a shell of limitations appears to have been shattered—or the sacred book of rules tossed away. The critics now applaud joyfully and write enthusiastically of many newcomers and returned favorites alike. Apparently, the possessor of a fine, robust voice and a real singing gift is as worthy of a place in the light as the no-voiced interpreter or the singer of "precious" type.

"When the Gods arrive, the half-gods go" runs the ancient saying. So, though half-voice singing is an exemplification of technical control—and, admittedly, a lovely, small voice has its definite place in vocal art—it is still a joyful thing to listen unafraid to sheer magnificence and splendor of song.

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The music-loving public, self-consciously or secretly, has always been delighted with good ringing high notes and plenty of sound, but had become beaten down, puzzled and thwarted by the kudos awarded the moans of crooners, the powder-puff singing in current vogue and the gargling efforts of some publicized "stars." Perhaps the cash customers will really respond when they can once again hear the whole of a song or aria rather than be obliged to imagine seven-eighths of it. With adequate voices coming into favor, even this could happen here!

A tremendous challenge to accomplishment is now flung out to the singers in this country. Perhaps nowhere in the world today is there to be found such an array of talent and unparalled opportunity. For approximately 200 years, the world's great musicians have sent or brought to us their music. We have listened and have heard the best that could be offered. And we have learned. Unmatched schools and conservatories, teachers of experience and wisdom, a land rapidly becoming completely music-conscious is ours. The scene is set. On stage, everybody. Ready, up with the curtain!

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ELEANOR KNAPP.
(James Abresch Photo.)

Contralto Spells "Courage"

"I guess I'm just a ham at heart," cheerfully confessed Eleanor Knapp, contralto from Cleveland. "I like concert work, the research on unusual program material and the contact with new audiences; but I honestly believe that my real place is on stage."

The colorful young prima donna is in a position through education and experience to choose between several vocations. The urge to be a singer came to her quite early in life, possibly, she thinks, because of her admiration for an aunt who had studied in Italy and had become an excellent artist. But there is no mystery about her steady climb towards stardom. Miss Knapp's achievement has been because of her own stick-to-itiveness and real talent.

Eleanor Knapp is a darkly handsome girl with clear grey-blue eyes which speak of extra-special intelligence. She has the personality for operatic requirements as well as an unusual voice, the range and power of which often cause her to be listed as a mezzo-soprano.

Another attribute not commonly credited to "opera singers" is that of forethought. An instance of her exception to this rule is the fact that, although her singing fortunes are on the rise, Miss Knapp has tucked away a B.A. degree from Western Reserve University and an Ohio State Teachers' Certificate—an anchor to windward. The teaching license is the result of actual practise teaching while the young girl was completing her collegiate work. And during the first months of study in New York City, where Miss Knapp had come for specialized vocal training, her father kept writing her to return home, "Singers can starve to death," he penned, "But there's always a job for a good teacher."

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It was already too late. She had felt the glow of the footlights and had experienced the mingled thrill which comes from grease paint, stage fright, the creak of the "boards" under one's feet and the incomparable bouyancy of sending a voice soaring out over orchestral sound. She had made an operatic debut almost immediately after her arrival in the East, singing with the Columbia Opera Company in Baltimore, and success had made the decision for her.

Of her debut Miss Knapp says, "It was Maddalena in Rigoletto, not a difficult or long part, but of course you have to know it. I didn't—too well." The stage director of the company was a young bass-baritone, Lloyd Harris (remember the name for he re-enters the story a little later in a very important role!) Besides his directive work, he sang some of the deep-voiced characters, his role in this opera being Sparafucile. "He taught me, dragged me around stage, pulled me through," Miss Knapp related with a reminiscent smile. "And at the performance he assured me that there was nothing to worry about because if anything happened, he would sing my part for me! I was really scared to death and the three-act wait before my entrance nearly killed me. So you can understand how I appreciated those kind words!"

The young debutante made an excellent impression and worked the remainder of the season in the Maryland Theatre. Six months after the debut, Miss Knapp and Mr. Harris were married. Plans were set for the new home and a happy joint career when the exigencies of wartime interfered. He has been in the service for more than three years, and Miss Knapp has worked on alone toward their mutual aim.

"It hasn't been easy," she said, "but I've kept going. Fourteen months ago I lost my parents. The sheer necessity of being busy made me work harder than ever. I've struggled out of small parts into the Carmens and Amnerises and Azucenas. And I've put everything back into training and equipment. Stage work, dramatics, languages, repertoire, intensive vocal study—that's only one part of it." Every time she undertakes a new role, Miss Knapp includes costumes, wigs, and accessories to complete the whole picture of a properly prepared singer ready for the curtain's rise.

Being serious about her work, she plans ahead what can be learned, what can be extended. Miss Knapp has eliminated eleven minor roles which she had used as fundamental or background experience and besides the leads previously mentioned has been heard as Laura in La Gioconda, Adalgisa in Norma, Nancy in Martha and other similar assignments. She is ready with Dalila, which she has not yet sung, with Mignon and, thanks to her "mezzo" possibilities in range and color dynamics, with Santuzza in Cavalleria Rusticana.

MARTHA EMMA WATSON,

soprano, has appeared in three hit operettas, Connecticut Yankee, Seven Lively Arts, and Polonaise. She has also been soloist at The Little Church Around the Corner in New York. Miss Watson is an artist-pupil of Leon Carson.

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This season Miss Knapp is adding numerous concert engagements to her operatic schedule, major appearances such as guest artist with the Minneapolis Thursday Musicale, being featured as "mezzo-soprano," and a tour as contralto of the Opera for Everyone Quartet, the other three members being from the Metropolitan Opera. This versatility in varied fields of singing makes her a favorite wherever she appears—as does also her good-humored acceptance of each new experience as a step upward on her road to the top. When she was engaged for five Carmens in a row, with practically no time to draw breath between, she said, "Well, after this stint, I'll either be an opera singer, or I won't!" And without complaint or jubilation she got "on the job."

Another time when preparing for an "over the air" show, she remarked that she was not in love with the "mike," preferring her opera "straight," but if she must, she must! Which so put the cast into a joyous mood that a somewhat glum performance turned into a spirited hit.

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Voice Forum

A Master-Violinist Comments

Recently at one of Mana Zucca's interesting "afternoons," Mischa Elman, in great spirits, answered a number of queries about career-building. A prodigy and virtuoso of the violin at an early age, Elman knows all the angles of music problems and difficulties.

When asked especially about young singers, he said, "They begin before they are ready. Even when young, one has to understand the importance of study, constant practice, and one must work for perfection of technique. The young body must grow, the mind become mature; and in the case of singer as well as instrumentalist, the technique must be stabilized and secure. Raw material may be fine but it is the finished product that is valuable. Only maturity in knowledge and experience gives us the artist.

"Once as a student I said, brashly enough, to a confrere who was older than I and to whom I should have been respectful, 'You should work harder, practice more, despite your great natural talent. For you cannot depend upon the Muse. She is a very fickle lady. One day she is with you, tomorrow she is with someone else. And you will only have your own technique to fall back on!'"

Mr. Elman emphasized his own sincere belief that many gifted musicians fail, go only half-way or have short careers because there is lacking the one imperative fundamental—the ability to work.

Vocal Production?

Let us first clarify the term ensemble, whether it applies to choir or opera chorus. If it be choir the harm may be negligible. If it be opera chorus the answer is emphatically "YES" for on account of its commercial aspect an opera chorus is usually trained down to the survival of the fittest with little regard for the individual's voice.

Under a competent choir director the young singer, man or woman, may get considerable benefit from ensemble singing. Here may be applied many of the precepts of sound voice production. Furthermore, acquaintance with the various composers and their works give the singer a valuable knowledge of the composer himself and a memory library of the most worthwhile musical compositions. Under such a director many valuable suggestions are offered and a certain smoothness of line may be achieved.

It is a safe rule not to try more than one thing at a time, which argues well for the singer sticking to solo work, after a comparatively short time in the choir. In the "all for one" atmosphere of the choir not much is left to build up the much needed background for solo singing. In the writer's experience—which is part personal and part observational—the dead level monotony of chorus singing tends to have a stupefying effect on the singer's ambition. There seems to evolve a sort of subtle psychology underlying ensemble singing experience which may eventually soften the early desires of the singer and take the place of initial ambitions.

A very promising contralto voice comes to mind which belonged to a young woman just out of her teens. She joined a large choir of this city and also was a member of the quartet and a featured soloist. After a year or so she picked up many vocal vices from the ensemble and a pronounced throatiness resulted. The trouble was, she put the cart before the horse; she stepped down from her individual work to mingle her voice with the mass work.

Ensemble singing should be only a stepping stone for the young singer and an early graduation to individual work should be the ultimate and natural sequence.

J. A. Pinch,
Teacher, Los Angeles, Calif.

WILLIAM HARGRAVE, bass-baritone of the Metropolitan Opera Association, Winner of the Auditions of the Air contest, season 1944-45. His especial interest is research work in vocal technique and his favorite role is Mephistopheles.

Forte-Piano Singing

In regard to forte-piano singing, two serious problems are not understood by most young aspirants; viz. tessitura and its relation to loudness levels. Fortunately, the acoustic electronic arts are now ready to show us "how loud is loud," and many errors in grading the voice can be eliminated by the use of the "high speed level recorder"—which when properly calibrated reveals intensity changes. By simple analysis we learn from these recordings the drop or rise in dynamics for different pitch and vowel ranges, the vibrato periodicities, the changes in syllabic sounds, consonants and diphthongal effects, and phrasing.

Correlated with "what we learn and define," it is no longer "hit or miss" to judge when a mode of vibration (laryngeal action) is weakened by poor imagery of tone; poor musicianship; personality problem; voice problem.

The vocal student is too often misled by amplification of sound as heard on radio, movies, and recordings, and fails to develop a sense of loudness which "old timers" were so aware of and which is an integral part of tessitura.

I am strongly in favor of requesting musical directors, teachers, and critics to define their terms, using as a guide, the data presented by the Acoustical Society of America which has the authority of outstanding physicists and acoustical engineers.

Helen Levinson,
Teacher of Singing, New York City.

Janet Fairbank in All Poulenc Program

Soprano Janet Fairbank will sing an all-Poulenc program at the University of Chicago on Feb. 15. Henry Jackson, her accompanist, will also play a group of solos. Miss Fairbank is scheduled to sing on the Cleveland Art Museum Series, Feb. 13 and recently sang two groups on the N.A.A.C.C. Concert in the New York Times Hall.

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Mayne Miller, student of Hilma Enander, was soloist on the first two programs of the Young People's Series of the Chicago Symphony Orchestra under Ganz, playing the Vivace from Concerto for Piano in D Major by Haydn.

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Baltimore Welcomes Brilliant Artists

By GUSTAV KLEMM

BALTIMORE, MD.—To celebrate their return from a triumphant two-weeks' tour of Canada and northern New York State, Reginald Stewart and the members of the Baltimore Symphony Orchestra were guests of honor at a reception given in the banquet room of the Lyric by the members of the Women's Committee.

Sold-out houses greeted the orchestra during its entire tour and manager C. C. Cappel reports that each city visited has requested a return engagement next season. The high spot was reached in Toronto where the reception was made an official celebration, since it was Mr. Stewart's return to his "home town" where he had been the successful conductor for six years of the Toronto Promenade Concerts, a series he created.

As soloist with the orchestra for its reopening concert, Mr. Stewart presented Isaac Stern, one of the finest violinists to be heard in this city in many years, who played the Mendelssohn concerto superbly and won a real ovation. This program further included the Strauss tone poem, Death and Transfiguration, and the first performance here of Morton Gould's Symphonette, No. 4, a beautifully scored but sketchy work devoted to Latin American rhythms.

On the following Sunday, Conductor Stewart appeared also as piano soloist in the jaunty Handel in the Strand by Grainger. The orchestra concluded the first half of its season with a finely played program, in which Louise Talma received applause at the world premiere of her orchestral Toccata. Adele Marcus was the applauded piano soloist in the first performance here in years of the Burleske by Richard Strauss. Also heard was the Junior Choir of the Peabody Department, a well-trained group of 115 girls, conducted by Marie Spilman Meurer, which sang five Christmas carols. The program further included the Prokofieff Classical Symphony and the Capriccio Espagnole by Rimsky-Korsakoff.

The Baltimore Symphony Orchestra, with Albert Spalding as soloist, presented an all-Bach program before a large audience at the Lyric, as the second concert of the mid-week series. Opening with the Leo Weiner transcription for full orchestra of the Toccata, Adagio and Fugue in C, Mr. Spalding made his first appearance in the E major concerto and followed this with the Chaconne from the second sonata, for violin alone.

On the previous Sunday, Rose Bampton was the soloist and was heard in three familiar opera arias. The main work for the orchestra was the Tchaikovsky Fourth. The Sunday series are given under the sponsorship of the Board of Municipal Music and are more popularly priced than the mid-week series.

Maurice Eisenberg, cellist, was soloist on the following Sunday, playing the Boccherini Concerto, the major orchestral work being Strauss' Death and Transfiguration.

Hans Joachim Heinz, tenor, appeared as soloist with the orchestra in the first performance here of Vaughan Williams' lovely On Wenlock Edge, a highlight of the list. The program closed with a suite of melodies from Strauss' Der Rosenkavalier. On two days, also, the Ballet Theatre, supported by the Baltimore Symphony, presented three performances of three ballets each. In addition to the classic favorites, the presentations were further brightened by Interplay, On Stage and Graziana, all new here and all good.

All-Beethoven

The all-Beethoven program recently consisted of two works—the "Eroica" and the Third Piano Concerto, the soloist being the brilliant Alexander Brailowsky. Later, Ilya Schkolnik, concertmaster of the orchestra, conducted in the absence of Mr. Stewart, who was guest-conducting the Ford Sunday Night Hour, one of three which he led, following his appearance three nights earlier as soloist on the Chrysler Hour over CBS. Mr. Schkolnik did extremely well, revealing himself as a most able conductor.

On the next day, the orchestra left for its first out-of-town tour of the season, a two-weeks' swing through Canada (Toronto, Ottawa, Quebec) and northern New York State.

Karin Branzell opened the 80th season of the famous Peabody Friday afternoon recitals, the subscription audience being the largest in recent years. Paul Berl accompanied the artist in a program that included lieder by Grieg, Brahms, Wolf and Schubert, the afternoon concluding with four songs in English.

Mona Paulee substituted at a late moment for Blanche Thebom as soloist with the National Symphony, Hans Kindler conducting. Possessor of lovely voice, Miss Paulee reached thrilling heights in the Tchaikovsky Adieu, Forets and None But the Lonely Heart, and a Brahms Lied, both the latter encores. The orchestra gave Baltimore its first hearing of three dances from Gayaneh by Khachaturyan, the Dance with the Sabres having to be repeated. The program listed Glazounov's Festive Overture and Haydn's Symphony No. 8.

When William Kapell appeared here as soloist with the Philadelphia Orchestra, conducted by Eugene Ormandy, he played the Rachmaninoff Second Piano Concerto and revealed himself as well deserving of all the praise lavished on him elsewhere, this being his first performance with orchestra here. The remainder of the program consisted of Arie di Corte by Respighi and the Brahms Second Symphony, performed with distinction and beauty of tone.

Soloists Impress

Rudolf Firkusny was the solo pianist with the National Symphony Orchestra, Dr. Hans Kindler conducting, and won a well-deserved ovation from the large audience for his performance of the Brahms D minor concerto. It was his first appearance here. The second half of the program was devoted to a performance of the Rimsky-Korsakov Scheherazade which plumbed the colorful possibilities of this brilliantly pigmented work.

The Philadelphia Orchestra, under Eugene Ormandy, gave what will linger as one of the season's memorable events, the program containing three musical "firsts." The orchestra has never sounded better than in its performance of the Bach-Walton ballet suite, The Wise Virgins. The orchestral tone was lavishly beautiful and brought to Walton's expert scoring just what it needed to reveal its superior virtues. The soloist, Zino Francescatti, gave the first performances here of the Bach concerto No. 1 and a thoroughly delightful, jolly suite by Darius Milhaud that should win wide popularity. Other items on this program included the Ravel Rapsodie Espagnole and the Dance of the Seven Veils from Strauss' Salome, both exquisitely done.

Other Ensembles

The Philadelphia La Scala Opera made its second appearance, presenting Verdi's Trovatore. The principals were Norina Greco (Leonora), Lillian Marchetto (Azucena), Rafaele Largaris (Manrico) and Alexander Sved (Di Luna). Giuseppe Bamboschek conducted the well-routined orchestra and, as always, contributed much to the high quality of the performance.

One of the best presentations of Madame Butterfly heard here in many years was given by the Philadelphia La Scala Opera Company, the principal roles being sung by Licia Albanese (Cio-Cio-San), Nino Martini (Pinkerton) and George Czaplicki (Sharpless). Albanese was particularly fine. The sets were excellent, likewise the orchestra, under Bamboschek.

Shura Dvorine, a promising young pianist, made his first major appearance here since his Town Hall recital in New York last year. Starting here as a prodigy and then progressing through the Peabody Conservatory from which he graduated several years ago, Dvorine revealed himself as possessed of an ample technic and interpretative ability that should carry him far. Presented locally by Eugene Martinet, the pianist paid tribute to three American composers—Two Choral-Preludes by Scott Watson, also of the Peabody; Americo Chaves' Saloia e Burrica and Aaron Copland's Passacaglia. A goodly and enthusiastic audience turned out.

Mr. Martinet presented Charles Wagner's production of Verdi's Rigoletto. The principal roles were sung by Jean Dickenson (Gilda), Anthony Marlowe (Duke) and Rocco Pandiscio (Rigoletto). Fritz Mahler conducted the orchestra for the very commendable presentation of the familiar opera.

THREE MUSICIANS IN ONE FAMILY.

Alexander Kipnis, bass-baritone of the Metropolitan Opera (right), in Westport, Conn., with his "in-laws," Hans Heniot, composer-conductor, left, and Heniot Levy, composer-pianist, center.

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Marcia Frances Silverstone, soprano, and Cpl. Wilbur G. Isaacs, bass-baritone, were soloists at the season's second concert by the Baltimore Music Club. George Bolek and Lillian Mann were the accompanists.

Peabody Recitals

A recent Peabody Friday afternoon recital offered the Budapest String Quartet in works by Haydn, Hindemith (dullish) and Beethoven. An All-Rachmaninoff program was given the following week by the two-piano team of Vronsky and Babin, the works including his Fantaisie, the Second Suite, and the Symphonic Dances, plus three encores. Maurice Eisenberg, cellist, again returned to the home of his youthful studies with Bart Wirtz in a program of Frescobaldi (an attractive Toccata), Schumann, Bach, Stravinsky, Hindemith, Senaille, Albeniz-Eisenberg, and the first performance here of Dialogue by John Duke, another former Peabody student.

The General Platoff Don Cossack Chorus, conducted by Nicholas Kostrukoff, appeared at the Lyric in the series presented by Eugene Martinet.

The Baltimore Symphony Orchestra, conducted by Reginald Stewart and with Ezio Pinza as soloist, gave a special Victory Loan concert at the Lyric. . . . George Kent Bellows made his debut as conductor of the Handel Choir of Baltimore in Messiah, soloists being Margaret Dittmar, soprano; Marvin E. Clark, tenor; Thelma Viol, contralto, and James A. Richards, bass; and William F. Watkins, organist. . . . Presented by Lillian Powell Bonney under the sponsorship of the Baltimore Music Teachers Association, young Mervin Berger was heard in a well-played program by an enthusiastic audience at Cadoa Hall. George Kent Bellows gave verbal annotations. . . . The Philadelphia Academy of Vocal Arts presented a lively matinee performance of Humperdinck's Hänsel and Gretel at the Lyric. . . . Sixteen-year-old Seymour Fink won the recent contest conducted in private schools of this city and appeared as piano soloist with the Baltimore Symphony at a Saturday morning concert for Young People in the Tchaikovsky Concerto No. 1. The Peabody Junior Choir also sang Christmas carols.

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Two Pianistic Hearts That Beat As One

LUBOSHUTZ AND NEMENOFF WITH BLACK KEY,
their cocker spaniel, who is accustomed to listen critically when the duo-pianists rehearse. He comes by a musical heritage naturally since it is rumored that the pet canine first saw the light of day under a grand piano!

"Marriages are made in Heaven" was the title of a well-known play by a European author. Not only marriages but some two-piano teams seem to be arranged there, as was apparent after a talk we had the other day with the noted duo-pianists, Pierre Luboshutz and Genia Nemenoff, in their cozy apartment on New York's fashionable Upper East Side.

It was New Year's Eve, that time of convivial celebrations, and a glass of vodka was the single note in the tastefully furnished room to mark the fact. But there was a friendly atmosphere about the intimate chat that made it seem quite different from a prepared and stilted interview. The theme was, as it often is with artists, that of music itself. Our thoughts turned to the question, "What makes a good duo-piano team?"

Nemenoff and Luboshutz, now in their tenth season before the American public, made their U. S. debut on Oct. 15, 1936, in South Bend, Ind. In the past decade they have appeared with virtually every major orchestra in this country, as well as in recital, travelling from coast to coast. They have been reengaged constantly in leading cities. In New York they have often been heard with growing success, and plan to reappear at Town Hall on Jan. 25.

Pierre Luboshutz, born in Russia, has however lived in this country for twenty years. It was here, in fact, that he met Genia Nemenoff, born in Paris of Russian parents. Before long they were—and now remain—Mr. and Mrs. Luboshutz.

They take their chosen art most seriously — in fact, they have an almost reverent approach to it—and avow that they never make any concessions artistically.

"Our aim," Luboshutz pointed out, "is to make music, and good music. We never play down to our audiences Genia and I give much the same programs wherever we go, whether it is a small, medium or large city. It has been proved to us that good music is what people ask for and appreciate.

Modern Two-Piano Works

"Contemporary music goes over well if it is really good. Wherever we played the Martinu Two-Piano Concerto, which the Czech composer wrote for us, we received a great response that we like to feel was for our playing as well as for the work itself. We plan to commission more scores, for by doing so we shall not only enrich our repertoire but, we hope, further the cause of contemporary music and musicians.

"As for what makes a good piano team," Miss Nemenoff took up the thread of conversation, "I believe it is not necessary for the two artists to have exactly the same technical approach to the instrument. In fact, Pierre and I have entirely different techniques, and I even maintain that this makes our playing more interesting. Two-piano playing is like a dialogue between two people, and as in conversations, the color of it is enriched by a difference in approach to the theme one discusses—in this case the music.

"In all the years of our playing," Pierre interrupted, "we have never had any argument as to the conception of a piece. We sit down at our instruments, and simply make music. Since our basic feeling toward tonal art is the same, our musical conversation never ends in a quarrel! It is always a continuous joy to both of us. I believe that this pleasure we feel while playing is the deepest reason for our success.

Spirit of Spontaneity

"We don't rigidly plan each interpretation, but rather I should call it a continuous improvisation. If one of us feels on a certain evening like playing a piece somewhat differently, so far as the spirit is concerned, we do not usually have even to discuss it. We feel the same way and every change is taken up unconsciously by the partner. This is possible, as I remarked before, because we have the same taste and approach to the spirit of music. That is, I believe, the A B C of duo-piano art. The two partners have to supplement one another, as do the members of every chamber music ensemble."

In their spacious apartment, the artists have two studios where each can practise without disturbing the other. Then when they get together to play their programs, it is like two friends who meet and talk of problems of common interest. And, since their aims and goals are the same, this results in playing of a beguiling quality, a smooth accord which has won them nation-wide acclaim and prompted Dr. Serge Koussevitzky to call them, "Perfection in two-piano playing."

DR. HENRY W. LEVENGER.

DETROIT Hears Brazil Baton Guest

By AUGUST MAEKELBERGHE

DETROIT.—The new year in Detroit started off grandly with a Symphony program carrying everything from a guest composer-conductor to a superb soloist.

Jose Sequiera, conductor of the Brazilian Symphony Orchestra, came to Detroit to repay the visit of Karl Krueger to Rio De Janiero last summer. He conducted his own composition, Senzala, in a first North American performance. The work was received with mixed feelings, especially on the part of the musicians present, some of whom felt that it followed the pattern of Ravel's Bolero a trifle too closely.

Valter Poole, who directed the balance of the program, gave excellent renditions of Schumann's Fourth Symphony and Albeniz's Iberia. Georges Miquelle, cellist, was soloist in Bloch's Schelomo and carried the evening with his tone painting. He is without a doubt one of the best cellists on the concert stage today.

A Rich Musical Month

Otherwise, the past month has been unusually rich in musical fare. One week of December presented programs to suit every taste from high calibre music by the Music Guild Chamber orchestra, to mass production oratorio when Wayne University's 550-voice alumni chorus, directed by Harold Tallman, presented its annual Messiah.

The week began with Paul Robeson's appearance at Masonic Temple and ended with the performance of Honegger's King David by the Detroit Oratorio Society under the capable direction of Arthur Gnau.

The Orpheus Club male chorus, directed by Charles Frederick Morse, sang its annual Christmas Concert to a capacity audience. Percy Grainger played for a Town Hall audience at the Fischer Theater and Louise Meiszner, youthful pianist, appeared with the Detroit Symphony.

Rudolf Serkin, pianist, was heard in a recital at Music Hall; and William Primrose, acclaimed the greatest living violist, was the guest of the Detroit Symphony under Karl Krueger's baton. Mr. Primrose's appearance provided the occasion for the performance of the rarely heard Symphony, Harold in Italy by Berlioz.

By way of contrast, Victor Borge, pianist-satirist and his orchestra appeared at Music Hall in a lively list.

Hindemith Conducts

Paul Hindemith, noted composer, came to Detroit to conduct his own Symphony, Mathis der Maler. The work, which had never been played in Detroit before, was extremely well received despite a rather poor reading by the orchestra. This was due to Hindemith's lack of conducting technique, a lack all the more evident in comparison to Mr. Krueger's magnificent presentation of the prelude to the Meistersinger just before Mr. Hindemith's appearance.

Claudio Arrau, Chilean pianist, was the first guest artist to appear in an evening concert for the Tuesday Musicale.

Grace Moore made her first appearance at Music Hall in a song recital on Jan. 7, The next day Emily Mutter Adams, violinist, and Karl Haas, pianist, gave a sonata recital at the Detroit Institute of Arts. Their program consisted of works by Beethoven, Grieg, and Fauré. Miss Adams is a member of the Detroit Symphony, and Karl Haas, a graduate of Mannheim Conservatory, is co-founder of the Detroit Chamber music festival.

Stradivari Orchestra Off the Air

The Stradivari Orchestra (CBS, Suns., 2:00 to 2:30 P.M., EST) which has dispensed unusually high quality of entertainment of the lighter concert favorites via the Columbia Broadcasting System since April, 1945 (when it switched from the NBC network, where it originated in October, 1943), went off the air on Dec. 23. Under the distinguished leadership of Paul Lavalle, with Harrison Knox, tenor soloist, and Jacques Gasselin, violin soloist, the show was sponsored by Prince Matchabelli, perfume makers. It is said they spent $325,000 for the time slot and over $100,000 for talent production costs. There is a possibility the series will be resumed in the spring.

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NEW YORK CONCERTS

(*Continued from page* 30)

of many pianists today. But not many pianists have his singing tone and personal approach. The Prelude, Aria and Finale by Franck displayed those qualities. Kaufman was less successful in Beethoven's Appassionata Sonata, where he forced himself out of his natural bent in effort to be heroic. In five etudes by Jelobinsky and works by Albeniz, Debussy and Chopin he was himself again, and in the concluding selection, the dazzling Strauss-Godowsky paraphrase on the Artist's Life Waltz, he combined virtuosity with true feeling. R. K.

Dyer-Bennet in Ballads

Richard Dyer-Bennet was heard in a recital of folk songs on Dec. 29, at Town Hall. Accompanying himself on the guitar, the bulk of the program was composed of American and English ballads, though two French, a Dutch and a Swedish example also were heard. Some of the material was familiar—in accordance with the ballad-singers' union, Mr. Dyer-Bennet did not fail to sing No, John, No— and some quite strange and interesting works. The singer has a small voice that he uses in agreeable miniature, with many whisperings and sustained mezzo-voces. His accompaniments were ingenious but very un-ballad-like. Some of the songs approached the risqué side; those were naturally the ones most applauded by the audience, which greeted the singer warmly throughout the evening. H. C. S.

Draper and Adler at City Center

The Christmas attraction at the City Center was a joint recital of Paul Draper and Larry Adler, playing their fourth return engagement in a series of nine performances from Dec. 26 to 30. As a novelty, Mr. Adler offered the Caribbean Concerto for harmonica by the young Frenchman Jean Berger, in its New York premiere. This charming and very characteristic composition, written with great *esprit* and rhythmical charm, earned enthusiastic applause. Mr. Adler also did compositions by Bach, Ravel, Enesco, and Gershwin. Draper, one of the best musicians among the dancers, again convinced the audience with his interpretations of compositions by Paradies, Brahms, Albeniz, Morillo, Knipper, Rodgers and with his improvisations, in which he was assisted by Mr. Adler. Arthur Ferrante was the able accompanist.
H. W. L.

Julius Hegyi in Violin Recital

Julius Hegyi in a matinee violin recital at Town Hall, Dec. 30, gave a performance that held many very fine points. The Corelli La Folia showed an admirable respect for tradition and was played with a tone that was smoothly controlled, particularly in a long passage in harmonics. The Quiney Porter Sonata held an especially fine Andante and showed frequent glittering effects in the other movements. The American Concerto Fantasy by Arthur Cremin, a premiere (with the composer present) seemed a not wholly successful compromise between the classical and the modern. The same composer's Perpetual Motion was brilliant to the ear, if rather reminiscent. Vieuxtemps Fifth Concerto, in A minor, was played with dignity, and the Debussy La plus que lente with exquisite coloring. In contemplative moments Mr. Hegyi's art appears at its best. He had forceful assistance from Harry Kondaks at the piano, and several encores were granted. T. P.

Elizabeth Kaboolian's Vocal List

The Town Hall audience of Dec. 30 heard a first New York recital of a singer of unusual tonal beauty when Elizabeth Koboolian, soprano, with George Reeves at the piano, sang Italian, German and English songs, L'Amero, saro costante from Mozart's Il Re Pastore (with violin obbligato by Aras Boyan), and an Armenian group by Vartabed, Dalian and Servantsdiantz. Miss Kabooloan's assets of clear, swelling tones of lovely texture were enhanced by an ingratiating personality. Though her vocal production was somewhat uneven, her interpretations were those of a tasteful and sensitive singer. D. B.

Catherine Van Buren in Songs

An interesting and artistic debut recital at Times Hall on New Year's Eve had as protagonist Catherine Van Buren, Negro soprano. Miss Van Buren, recently returned from a USO-Camp Shows tour in the Pacific, sang a program of Torelli, Mozart, Schumann, Brahms, Weber, Pierné, Chausson and Delibes, three spirituals and an English group, revealing a voice of fine quality and interpretative finesse. Excellent diction is another highly creditable quality of the artist. Further experience in concert will bring greater surety and evenness of projection. Her accompanist was Lydia Mason.
D. B.

"A Night in New Orleans"

"A Night in New Orleans" was presented by the American Committee for Yugoslav Relief at Town Hall, Jan. 1. Several native New Orleans jazz musicians took part, among them 67-year-old Bunk Johnson and his Band, playing typical New Orleans jazz tunes like High Society and Darktown Strutters' Ball with spirit and authority. Other variations of New Orleans style were provided by the jazz-tune writer and pianist Clarence Williams and his Washboard Band, and Henry "Red" Allen and his Riverboat Band. A high in taste and artistry was reached by the Albert Nicholas Trio in its re-creation of the style and feeling of the late New Orleans pianist, "Jelly Roll" Morton's trio. One member of the original Morton trio was present — Drummer Baby Dodds. A white pianist, Don Ewell, played much like the lamented Norton and Nicholas expressed his ideas in quiet tones and graceful phrases on his clarinet. Vocal assignments were interestingly handled by various types of singers: Charity Bailey sang two Creole songs, Big Bill Bronzy did blues, Gospel singer Mme. Ernestine B. Washington shouted spirituals to the accompaniment of Bunk's band, and Josh White impressed with the quiet intensity of his singing and guitar-playing. As narrator, Orson Welles tempered with humor the over-written script describing the turn-of-the-century New Orleans of jazz's nativity, and let the music tell the story. A. L.

Gilli-Safonoff Joint Recital

Julia Mery Gilli, soprano, and Maria Safonoff, pianist, appeared in joint recital at Town Hall, Jan. 2. The program was devoted to familiar airs and instrumental numbers of the 16th, 17th and 18th Centuries. Composers represented were B. Gaffi, Scarlatti, Handel, Bach-Brassin, Gretry, Monro, Arne, T. Brown, Marcello, Pasquini, Grazioli, C. P. E. Bach and Couperin. Miss Gilli's voice, although used lightly, is distinctive in quality. The singer showed good knowledge of the classic style. Capable technique and intelligent interpretation were evidenced in the playing of Miss Safonoff. The combination of the two artists was excellent. M. C.

Tota Economou's Pianism

Tota Economou at Town Hall, Jan. 3, gave a piano recital which made prodigious demands upon an enormous technical equipment. Her tone is large and rich and her dexterity of fingering remarkable, but her interpretations are simple in the extreme. The program included the Bach-d'Albert Prelude and Fugue in D major; Beethoven's "Appassionata" Sonata (which was most disappointing. conveying no message whatever); Chopin's Etude, Op. 25, No. 2, and Ballade No. 3, Op. 47 (in both of which Miss Economou seemed to be much too busy playing to spare time for a sensitive reading); Liszt's Rhapsody No 9, "The Carnival of Pest" (much the best number of the evening, as its thunderous *brio* is its chief feature, and this the recitalist was well able to furnish abundantly); and Brahms' Variations on a Theme of Paganini, Book II, where muddling interfered with rhythm and tone clarity. However, there were much applause and encores. T. P.

Scholz in Town Hall Program

Janos Scholz, ce'list, was heard in his annual Town Hall recital, Jan. 4. Included in the program were Boccherini's Adagio and Allegro; the unaccompanied Suite in C major by Bach (for cello alone); a duo for cello and piano by Lukas Foss; the First Rhapsody of Bartok; a first performance of an arrangement of Isidor Achron's Nocturne-Fantasia, originally written as a piano solo; Achron's Gavotte Satyrique and Mr. Scholz' own transcription of Zigeunerweisen by Sarasate.

The player's agreeable tone and understanding of structural form lent a convincing atmosphere to the presentation of the music. Mr. Scholz has a direct approach to his selected material and evidently eliminates any variety in mood color which he deems unnecessary. It is straightforward, intelligent playing. George Reeves, at the piano, was a capable assistant. M. C.

Ellington and His Orchestra

Duke Ellington and his Orchestra at Carnegie Hall on Jan. 4, offered the listeners (who overflowed on the stage) a delight that frequently expressed itself physically in signs of an almost delirious state. The very long program had plenty of variety. The orchestra, including "the Duke" himself, numbers but some dozen and a half but they succeeded in resounding as powerfully as a hundred-piece orchestra. Ellington was the composer (often in collaboration, and particularly with Billy Strayhorn) of all the numbers given, though there was considerable "ad libbing" by not a few of the "spot" soloists. He also acted as a witty master of ceremonies. The program went with such verve that it did not seem to occupy half the time it really took: it was not concluded at midnight. Ellington's piano, the various solo instruments, as well as the voices of the singers—notably that of Albert Hibbler, a blind baritone—were without exception expertly handled, with racially characteristic abandon and sheer love of rhythmic expression. T. P.

(*Continued on page* 81)

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Malone Scholarships Awarded

In addition to many appearances by the Robert Malone Chorus for the Victory Bond drives, Mr. Malone has given two scholarships to soldiers blinded in action, one a lyrico-spinto tenor, the other a dramatic tenor. This work is in conjunction with the rehabilitation centers of the hospitals. Both singers appeared in the recent Malone musical in Carnegie Chamber Hall.

Salzedo Ensemble on Tour

The Salzedo Concert Ensemble is now on a fourth transcontinental tour including appearances in Idaho, Oregon, California, Washington, Minnesota and the Province of Quebec. Members of the ensemble are Carlos Salzedo and Mimi Allen, harpists; Ruth Freeman, flutist; and Mary Hill Doolittle, cellist.

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"Miss Goldblatt is a pleasant musician . . . Greeted with enthusiasm by an audience of good size." —N. Y. Times
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"M. Ernice Lawrence a fait excellente figure dans le rôle d'Alfredo. La voix est bien timbrée et la technique souple. L'air 'Libiamo' a été enlevé avec beau coup d'entrain et tout le reste du rôle a été chanté dans un style impeccable."—*Le Canada, Montreal, Vendredi 17 Novembre, 1944*
"One of the most satisfactory young tenors I've heard in a long time was Ernice Lawrence. He sang the role of the Duke with assurance, with clear ringing tones, no throatiness or forcing. The texture is naturally agreeable, and his stage presence is very assured."—*Rochester Democrat and Chronicle, Dec. 3, 1944*
"Ernice Lawrence, tenor, gave excellent interpretation to the role of 'Duke of Mantua.' His singing revealed sensitivity to shadings and excellent musicianship. He proved an impressive actor as well as singer." —*Springfield (Ohio) Sun, Oct. 18, 1945*
"The lyric tenor voice of Ernice Lawrence, who played the part of the Duke, had the necessary capabilities for his difficult music and he sang with a purity of style that is the opposite of the exaggerations of many." —*Richmond Times-Dispatch, Nov. 7, 1945*
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Zurich Transplants Scene of William Tell to Corsica

By **JOSEF KISCH**

ZURICH, SWITZERLAND.—The Municipal Theatre in Zurich, for fourteen years under the direction of Karl Schmid-Bloss, caters to audiences which almost every night fill the house to the rafters, and thereby prove their satisfaction with the revival of standard works of classical and modern masters.

A magnificent revival of Bizet's Carmen was a great success. Elsa Cavelti in the title role could compete easily with the best representatives of this famous war-horse of all mezzo-sopranos, due to her vocally and dramatically distinguished characterization. Young Margrit von Syben, from the Municipal Theater in Basel, alternated in this role. Don Jose was Karl Lichtegg, who is a popular local operetta-tenor, but as Lohengrin and in the concert halls has been greatly acclaimed by an enthusiastic audience. Monika Huber, a newly discovered star, exchanged her place in a factory for one on stage, and sang Micaela with great success after she had made debut appearances as Eva (Meistersinger) and Pamina (Magic Flute). Andreas Noehm and Lubomir Vischegonow alternated as Escamillo. The performance was skillfully conducted by Victor Reinshagen.

Under the baton of Robert F. Denzler, Puccini's Triptych, (Il Tabarro, Suor Angelica, and Gianni Schicchi) was a great succeses, with Andreas Boehm as Marcel and especially Gianni Schicchi, Christine Eftimiades (Angelica) Elsa Cavelti (Duchess) and our versatile soubrette, Leni Funk (Georgette and Lauretta).

Johann Strauss' Die Fledermaus (Rosalinda) was staged with an excellent cast, with Karl Lichtegg as Alfred, Karl Pistorius a gay Eisenstein, Lela Bukovic, charming and elegant operetta-diva as Rosalinda, Leni Funk as capricious Adele, and Margrit von Syben as an attractive Orlofsky. The unique and always young melodies of the Viennese waltz king again enthralled as conducted by Fred Widmer.

New Libretto for Tell

Keenly anticipated was the performance of Rossini's William Tell, which had not appeared in the repertoire for many years and now was called Der Korsische Tell. The stage director, Hans Zimmermann, had taken the trouble to write a new libretto, though the question remains unanswered why it was necessary. There was no reason to change the locale as given by Schiller in his classical drama (it uses the Tell legend, which is as Swiss as it can be) and transfer the whole story to Corsica. The name Tell is so much linked up with Switzerland that any attempt to have a hero of liberty, as he is shown, in another milieu seems blasphemous. Tell in Zimmermann's version is called Pio; and Gessler, Neri; Mathilde his wife, becomes Vannina, and Tell's son is changed into a daughter, named Fiordilisa. She has not to expose her head to the dangerous shooting of the apple, but is the object of attacks by a young Genoese during her wedding. Pio shoots the aggressor, and is arrested by Gessler. But he escapes and kills the jailer and by that deed frees Corsica from the yoke of Genoa.

Its beautiful choruses sing about liberty and freedom, fascinating especially nowadays when the whole world is craving for these blessings. But, I am sure, the effect would have been even stronger if the action had taken place against the original Swiss background.

Marko Rothmueller in the title role showed his warm and sonorous voice and his high and middle register of rare quality. Libero de Luca, a young tenor pupil of the Zurich voice teacher, Alfredo Cairati, sang his arias with brilliance and verve. In other parts we heard Julia Moore, a brilliant coloratura; Lisa de Casa as Pio's daughter; Laszlo Csaby, Margrit von Syben, Heinz Rehfus and Lucas Barth.

A pleasure for the eye was the Ballet staged by Hans Macke. The immortal music, starting with the ever-enthusiastically received Overture to the last bars of the excellently trained chorus, stirred the audience deeply. This performance was led musically with great excellence by Reinshagen, and had beautiful settings by Max Roethlisberger.

Gershwin's Porgy and Bess, restored to the repertoire, continued its appeal to sold-out houses. Many American soldiers spending their furlough here are seen in audiences.

Concert Programs

Among the great number of concerts, an orchestral program under Dr. Volkmar Andreae in Tonhalle deserves special mention. Bronislaw Huberman was soloist. He played the Beethoven Concerto with the same mastership he always had displayed. The sold-out house was enraptured.

A young Italien, Alceo Galliera, who had triumphed in his native country before the war and had taken refuge in Switzerland in 1943, conducted the third subscription concert, finding greatest appreciation by the audience. A young Bulgarian pianist of excellent qualifications, Sava Savoff, played Liszt's Concerto No. 1 with brilliant technic and noble tranquility.

Wilhelm Backhaus, whose recitals are always sold out, played all the piano sonatas by Beethoven. A perfect ensemble, Jaqueline Blancard and Andre de Ribaupierre, united in playing Beethoven's ten sonatas for violin and piano.

Bartok Memorial

A memorial concert for the late Béla Bartók was held by the pianist Georg Solti, the tenor Laszlo Csaby and the Stefi Geyer Quartet. It was a moving tribute to one of the greatest contemporary composers.

In one of the excellently transmitted Radio Concerts Dr. Hermann Scherchen and his orchestra gave a convincing reading from a studio in Zurich of Brahms' Alto Rhapsody. Mabella Ott-Penetto sung the solo part with her beautifully balanced voice.

Last, but not least, we want to mention the concerts of the Collegium Musicum, which with their subtle performances, are enchanting even the most demanding audiences.

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Berglund Makes Metropolitan Bow as Hans Sachs

Joel Berglund, Swedish baritone, who recently arrived in this country, made his Metropolitan Opera debut with notable success as Hans Sachs on Jan. 9. He will appear as Wotan in Die Walküre for the first time on Jan. 25. A review of the former performance will be published in the Feb. 1 issue of the Musical Courier.

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By ANDRES DE SEGUROLA

Twenty-two years ago in New York at a general meeting of The Optimists (a music-minded organization created by the composer Mana-Zucca), of which I was, at that time, the president, I gave an address on the subject of Opera in America for Americans. That was the first time in which, publicly and emphatically, I voiced my belief in the necessity of beginning to produce opera in English in America, both for the legitimate reason of nationalism, and as a means of fostering the love and practice of that form of art.

Since then I have been unceasingly a crusader for that idea, struggling for it by pen and mouth, and helping towards its realization within my activities as singer and teacher and opera instructor.

Today, it is very gratifying to me and to others who share this view to see that those ideals are crystallizing splendidly all over America. Encouraged by the remunerative results of last season's experiments in the matter, opera companies of New York, Chicago, Philadelphia, San Francisco, Rochester, Cincinnati, the San Carlo Opera and others have announced that some of their repertoire is to be sung this year in the language of our country.

Already several who formerly disagreed with my utterances Pro-Opera-In-English-for-America have approached me with a cordial, "You were right." And I believe that soon all the incredulous remnant will say to themselves, "We were wrong." Then the nurturing of opera and music in general in America would rapidly improve.

Let us hope so, and let us see why.

Slaying the "Class" Bogey

In the field of art, grand opera properly presented is the most complete and complex form of expression. They err who present grand opera as an aristocratic form of art. Aristocrats are disappearing and "grand opera the aristocrat" would be doomed to disappear. Bring grand opera to the people, for the people have mind, heart and senses.

Nothing could emphasize too much the convenience, or rather the necessity, of presenting grand opera in the language of the country. Grand opera being an artistic amalgamation of music, words, action and color, it is obvious that it would be impossible to neglect any of these four elements without harming the value, the harmony and the effect of the work of art. And this consideration is enhanced by the fact that the marching of words hand in hand with music is one of the two most important elements of the four which mold grand opera. Opera in a foreign language misses one of the most important agents of intercourse between the stage and the audience. Gabriele D'Annunzio, the great Italian poet, wrote: *"Non v'ha cosa piú bella della ben cantata parola."* (Nothing is more beautiful than words well sung.)

•

If the American singers who seek engagements in Italy, Germany or France must learn the operas in the languages of those countries, why should not the Italian and German and French singers coming to perform in the United States be requested to sing in the vernacular of this country? It would be a hindrance to the performance and to the cause of grand opera in the United States at large (and even impossible, perhaps) to restrict the engagement of foreign singers, but these singers at least should be compelled to perform in English. And it is not a greater effort for an Italian to sing in English than it is for an American to sing in Italian.

SCENE FROM HELEN RETIRES,
opera in English with text by John Erskine and music by George Antheil, produced by the Aeolian Choir of Trenton, N. J., in 1937 following its New York premiere at the Juilliard School.

Selecting the Best Operas

The matter for serious consideration of the discriminating manager or impresario is the selection of the operas first to be presented to the opera-goers of America in their own language, since these will be the starting of the stabilization and nationalization of grand opera. In the beginning it probably would not be advisable to present, in the vernacular of America, operatic productions of such exotic background and conception as Carmen, Aida, or Manon.

But here is a list of operas that I dare say any opera lover of America would welcome in the English language:

Un Ballo in Maschera
Les Contes d'Hoffmann
Le Coq d'Or
Faust
Falstaff
Hamlet
Hansel and Gretel
La Juive
Lakme
Lucia di Lammermoor
Martha
Madama Butterfly
Die Meistersinger
Mignon
Otello
L'Oracolo
I'Pagliacci
Les Pecheurs de Perles
Rigoletto
Romeo et Juliette
Der Rosenkavalier
Il Segreto di Susanna
Dinorah

It would be very interesting to observe the reaction of an audience which thoroughly understood the plots of many of the foregoing lyric dramas. Of course, a sensible and literary translation of the operas should be obtained, many of them demanding the use of classic Elizabethan English instead of our everyday vernacular.

"Liberties" Taken by Singers

How many liberties and misinterpretations that are now imposed on our good natured American audiences would be avoided if the actor-singers could make themselves understood! I shall always remember the shock I received at the first performance that Maria Jeritza gave of Tosca at the Metropolitan Opera House of New York. Mario Cavaradossi, the tenor, in the beginning of the first act, sings ardently the beauty of Floria Tosca, the brunette. (E bruna Floria Tosca). But a few minutes after the gorgeous Maria Jeritza dashed on the stage with her natural hair of typical blonde Viennese color, thus making absolutely incongruous the words of jealousy that Tosca utters against Mario for painting the biblical figure of "La Magdalene" as a blonde instead of as a brunette that Tosca was supposed to be by the description from both Sardou and Puccini. And what is worse, I do not recall that any of the Metropolitan critics remarked or commented on this error, which seems to me as obvious as to present an Elsa or a Sieglinde of dark complexion and black hair.

Very often in the first act of Carmen I have seen Micaela appear dressed in a pink or a brown skirt although a few minutes later Captain Zuniga describes her as wearing a blue one (Jupe bleu). Another absurdity happens at every performance of I Pagliacci. The baritone interpreting the role of Tonio, appears in front of the curtain to sing the famous prologue, a composition in which he explains, or is supposed to explain, to the audience in a very colloquial manner the inner sentiments and state of mind that an actor-singer goes through during his interpretations of characters on the stage. But that opera, being invariably given in its original Italian text, the American audiences hear beautiful melodic phrases, and exciting high notes and none of the ideas that Tonio is supposed to convey to his listeners. And, mind you, to my knowledge, this prologue is the only

(*Continued on page* 75)

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Activities of the Artists

Walter Hendl, pianist-composer-conductor, played the last movement of the Beethoven C. Major piano concerto on the CBS Gateways To Music on Jan. 8

A first performance of Geoffrey O'Hara's One World, arranged by Reinald Werrenrath, and Margaret Harshaw, contralto, were the highlights of the Mendelssohn Club's 106th concert in Albany, under the able direction of Dr. Werrenrath.

Elinor Knapp, contralto, will be guest artist with the Minneapolis Thursday Musicale on Jan. 24. Miss Knapp has been engaged for the tour of the Opera for Everyone Quartet; other members are Marita Farell, soprano; Frederick Jagel, tenor, and Richard Bonelli, baritone.

Marigrace Enders, artist-pupil of Greta Stauber, was heard in recital in December in Basin, Wyo., under the sponsorship of the Armantine Club.

Marion Kerby, recitalist of Negro Exaltations and Kentucky mountain folksongs, has signed a management contract with Austin Wilder and will give a Town Hall recital in February. This is her first Eastern appearance in six years.

Maria Kurenko, soprano, has recently concluded a tour of Canada, with appearances in Toronto, Galt, London and Windsor. She was also soloist with the Women's Symphony Orchestra in Chicago, before returning to New York to fulfill radio engagements.

Sergeant Stuart Fastofsky, violinist, now in the Army Transport Command, sailed recently for Algiers.

Among singers coaching with Hans Bruck are Martial Singher, Kurt Baum. Herbert Janssen and Alexander Sved.

Biruta Ramoska, soprano, was soloist on Dec. 19 and 20 with the Miami Symphony, Coral Gables, Fla., and then flew back to New York for appearances on the Stromberg-Carlson Hour (WQXR), Dec. 24, 26 and 28. On Christmas Day she led the Community Carol Sing at Hartford, Conn. Jan. 4 she was a soloist with the Toronto Symphony, a concert scheduled for broadcast throughout Canada.

Marguerite Kozenn, soprano, and Julius Chajes, composer-pianist, recently gave a program representing 12 nationalities on Christian Culture series of Windsor, Ont.

This month's performances of the Mascagni Opera Guild at the Community Center included Lucia di Lammermoor (matinee) and Il Trovatore, Jan. 6; and Rigoletto, Jan. 13.

Eric Rowton, tenor, will sing Florestan in Fidelio (in English) with the Pittsburgh Grand Opera in February.

Robert and Gaby Casadesus gave a recital on Dec. 12 at the Museum of Modern Art, presented by American Relief for France.

Frances Morgan, member of the Morgan Trio, was married recently to Royce Carlyle Clark in San Francisco.

William Spada is artistic director and conductor of a performance of Lakme to be presented on Jan. 25 at the Brooklyn Academy of Music by the New Jersey Opera Association. Fadwa Kurban will take the title role.

Winifred Merrill, violinist, with Walter West, pianist, gave a recital in the Auditorium of Indiana University, Bloomington, Ind., on Dec. 11. They were heard on Dec. 9 in Bedford, and in January will play at Hanover College, Hanover, Ind.

Robert Shilton, baritone, will begin a concert tour with a recital in Quincy, Mass., on March 1. Mr. Shilton's engagements for the current season include appearances in leading roles with the Philadelphia La Scala Opera.

Modena Scovill spoke on Keyboard Harmony and the Piano Teacher at the meeting of the Oxford Piano Teachers' Guild on Jan. 10 in the Carl Fischer Building.

Elmo Russ will present a program of his songs on Feb. 11 at Times Hall, assisted by Gloria Sipe. Songs will include Spanish Journey; Cross; Come On, Superstition; A Lady Comes to an Inn; and Beloved. This will be Mr. Russ's only New York appearance this season.

Evelyn Reade, soprano, sang gypsy songs by Dvorak over WLIB recently, with her teacher, H. Maurice-Jacquet at the piano. Lucile Kellogg interviewed Miss Reade during the broadcast.

The Branscombe Choral, under the direction of Gena Branscombe, will sing at the Riverside Church, New York, on Jan. 20, Frederick Kinsley at the organ.

Marylin Young, a pupil of Ida Franca, was the leading soloist at Christ Episcopal Church, Birmingham, during the Christmas season.

Lucile Kellogg plans a series of instrumental and vocal concerts called the Kellogg Gems at the Little Theatre of the W. 63rd St. branch of the YMCA. Beginning in February, these events are scheduled for the first and third Mondays of each month. Invitations may be procured by addressing the Kellogg Studios.

A Roosevelt Memorial Concert will be given at the Waldorf-Astoria Hotel, New York, on the evening of Jan. 30, with Fritz Kreisler, Helen Traubel, Artur Rubinstein, Lauritz Melchior, and the Hall Johnson Choir heard in musical numbers, Helen Hayes in a dramatic reading, and Deems Taylor as master of ceremonies.

Maggie Teyte, soprano, René Le Roy, flutist, and George Reeves, pianist, will appear in a recital for American Relief for France, Inc., in the Grand Ballroom of the Hotel Plaza on the evening of Jan. 18. Included on the program are works by Grétry, Monsigny, Debussy, Ravel and Reynaldo Hahn.

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Is Theory Teaching In A Blind Alley?

By OSWALD JONAS

What is wrong with the modern study of composition? It resembles a science in which practice has far outstripped the rules.

When I think about the usual manner of teaching theory of music, a word of Lichtenberg, who lived about 200 years ago, comes to my mind. It applies exactly to our situation and to the misuse and misunderstanding of the word "tradition." He said, "The most common ideas, generally believed to be unquestionable, often demand to be investigated again at best." There is no doubt that many teachers feel embarrassed when they stand up with the regular textbooks of harmony in their hands, challenged by the questions of some sceptical students, and try to explain and to justify the meaning and the importance of all the rules and chords, which in practice never have been heard or seen in any piece of music. The teacher feels helpless and the dissatisfied student is filled with distrust in regard to any theory; it becomes at last more or less academic learning, which is necessary in order to get a degree, but which cannot be forgotten fast enough after he has left teacher and school. And still they go on teaching something recognized as nonsense by themselves.

In counterpoint some try to escape to the so called "Palestrina style of writing"—but there again the student is left alone, when he starts to compose. What does he care about writing like Palestrina, when everything around him sounds as much in contrast to that music as black does to white? Confusion, endless confusion is the result. Some radicals try to adapt teaching to modern writing and talk about linear counterpoint and modern "harmony." But again it usually does not work: because counterpoint loses its sense completely, when we eliminate any responsibility in regard to the vertical interval; and in regard to the "modern harmony textbook" does it make any significant difference, whether we learn about 20 various "chords" instead of five or six as we did before? Again confusion and confusion.

The radicals turn back—mostly very soon—to "Palestrina teaching" and to "traditional harmony." They feel that they are prisoners in a blind alley, that something has gone wrong—but still they lack the courage to go farther back and investigate the very origin of our whole teaching situation.

We should ask ourselves, what did the great masters study in order to develop their ability and to accomplish their task? Did their instructions follow the lines we have adopted in our methods of teaching? When and why did the situation become as clouded as it is today? The right answer also would expose the responsibility for the confusion among the composers of today; and certainly the origin of our troubles lies far back.

Examples from the Past

At the end of the last century a young composer who had established himself as a conductor and composer of some reputation came to Brahms to receive criticism of his compositions. Brahms asked the man—it was Gustav Jenner from Kiel—about his studies and told him finally: "Well, in music you have not yet learned anything that is right; because everything you are telling me about instruction in harmony, attempts at composing, instrumentation and so forth—I simply regard it as all for nothing!" Brahms wanted to make clear that all the usual teaching procedure does not even touch the fundamentals, and he knew from his own experience what he had to suffer by his studies. How often did he exclaim, "I had to unlearn everything!"

That the teaching standard must have been very low in the time of Brahms' early youth is shown by another document. Mendelssohn was asked in 1845 by the Prussian Minister of Education, Eichhorn, to form a master class in composition at the Berlin Academy of Art. Mendelssohn's answer is very informative: "Will the reform of the music department, which Your Excellency has in mind, consist only in the appointment of a recognized composer without any changes otherwise? . . . Will the distribution of the other disciplines remain as it is? How will the practical influence of such a teacher work out? One cannot demonstrate the act of composing, as the master in an art studio can in planning a picture or in forming a model. According to the words of Your Excellency, there should be mainly an intellectual influence. I am convinced, however, that such an influence in a school of art can be successful only when the whole organization of instruction has been built on the right foundation—when all the teachers in their disciplines work toward the same goal—when there is no essential deficiency in the whole system of education. Then finally, like a keystone, all the harmonious elements of the instruction must be combined once again and demonstrated in their practical application. In this way, I can imagine that such a position could be blessed and effective; but it seems to me that it needs not only the creation of such a position, but an essential reform of the whole inner organization of the Academy. . . . Otherwise it would be of little practical use."

Mendelssohn's Idea

Mendelssohn wanted to explain that he does not believe in the teaching of composition, when the important tools for it have not been acquired. How can "Poetry" be taught (if it can be at all) before the right usage of language is learned? And anyhow, such teaching could never be more than a kind of supervision—some advice, some direction in order to save the student from positive mistakes, and last but not least, to demonstrate from great examples, what the masters did when confronted with similar problems. It probably could not be done in the most ideal way, as in those art-studios of the old masters of painting, when the student—starting from the very first preparations—gradually was allowed to participate in the actual work of his master. In music the musical language only can be taught.

But musical language certainly does not consist of mere "chords." Actually "chords," in the usual sense, cannot be found anywhere else than in our textbooks of harmony, but the real concept of harmony is very different from the way it is shown in those textbooks. It presents a more abstract ideal law, which is fulfilled by the leading of concrete voices. Voice-leading — counterpoint—is the discipline which builds up the body and the structure of music, the discipline one must master in order to get the tools for composing and understanding.

The famous French painter Delacroix, who was very friendly with Chopin in Paris, tells in his diary of a conversation which is very instructive in many respects. "He (Chopin) told me that it was the custom to learn chords before one learned counterpoint, that is, the sequence of notes which leads to the chords. Berlioz set down the chords and filled in the intervals as best he could. (April 7, 1849)." Beethoven, who called counterpoint an "eternal religion," once said: "There can never be any dispute about religion or figured bass."

The 18th Century Manner

The study of theory in the eighteenth century was divided into two parts: the study of strict counterpoint and the study of figured bass ("thorough bass" or "continuo"). The first was derived from the principles of vocal writing, where the nature of intervals had to be studied and observed with the greatest care. Its laws were codified in the "Gradus ad Parnassum" by Joseph Fux (partly reprinted recently in an English translation). After this codification, the study of strict counterpoint meant a study of the first principles of voice-leading in the purest sense, without any regard to harmonic principles. Such work did not constitute a set of instructions for composing, but rather constituted ear-training in the highest sense.

Figured bass was derived from instrumental writing (in the seventeenth century), and being derived from instruments of more flexibility and wider range than the human voice, it meant voice-leading in a freer way, which already had started with the developing comprehension of harmony; but still it was a discipline of voice-leading and not one of merely putting "chords" together!

Figured bass was in this way a step, and the most important one, toward real composition. Bach calls it specifically "*the* school of composition." Because composers of that day did not write out their pieces fully but left it to the players to fill in the upper voices in accordance with the figures, figured bass was a real blessing for musicianship. Everybody who wanted to play the piano (harpsichord) had to understand music. The codification of figured bass was worked out by Bach in his *"Generalbassbuechlein"* and finally, in the immortal book Ph.Em. Bach brought out in 1762, *"Versuch die wahre Art das Klavier zu spielen"* (The Quest for the True Art of Piano Playing). If these masters' precepts had continued as the main current of pedagogy, music would have developed quite differently from the way it has. But history turned off in another direction.

Rameau's Innovations

In 1722 Rameau, having discovered the principles of harmony and expressed them in his *"Traité d'Harmonie,"* established the theory of functional harmony and showed that the meaning of a sound does not suffer any alteration through its inversion. This theory, originally thought of as a purely intellectual one, because it interpreted the abstract aspects of harmony, was later translated into practice, and thereby became com-

(*Continued on page* 76)

Oswald Jonas, dr. juris, was born in Vienna and received his degree from the University of Vienna. He studied piano with M. Violin, theory with Hans Weisse and Heinrich Schenker. He began his career as a teacher of theory at the Stern Conservatory in Berlin and later was a member of the faculty of the Neues Wiener Conservatorium, in Vienna. At present he heads the department of theory at the Roosevelt College School of Music in Chicago, where he has resided for the last five years.

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Will Choose Six Works by Ballot

Metropolitan to Select Repertoire by Radio Vote

Opera tradition, generations old, will be broken by the Metropolitan Opera Association next season, when it will include in its repertory operas selected by popular vote. Six operas selected by the vote of the radio listening audience will be included in the 1946-47 repertory of the Metropolitan Opera Company, it was announced today by Mrs. August Belmont, President of The Metropolitan Opera Guild. By special arrangement with the management of the Metropolitan Opera Association, the six operas most favored by the voting public will be performed and broadcast on Saturday afternoons during the opera season.

Listeners who would like to vote on their favorite operas will be asked to write to their local American Broadcasting Company Radio Stations for ballots. Through the facilities of The Metropolitan Opera Guild ballots will also be distributed to all members of that organization as well as to schools, clubs, and national music groups. The ballot has been divided into two lists; the standard operas of Metropolitan repertory, and those less often heard. The voter may choose three operas from each list and the three most popular in each category will be broadcast next season.

This opera election marks the first time in the fifteen-year history of Metropolitan Opera broadcasting that the listener has had an opportunity to select his favorite operas for radio. It is also an opportunity for the opera producer to sample nation-wide public taste in opera programming.

Edward Johnson, General Manager of the Metropolitan Opera Association, said, "Our millions of radio friends have become increasingly important members of the opera audience. It gives us great pleasure to be able to include the six operas, which they have chosen by ballot, in next season's broadcast repertory. We are indebted to The Texas Company, sponsors of the Saturday Afternoon Opera Broadcasts, for allocating time during the broadcast intermissions of the present season to announce details of the balloting." The final results will be announced on the air on the last Saturday afternoon broadcast of the present season.

Critics Face the Music

(*Continued from page* 65)

that the concert was not worth reviewing."

Although the number of people in the audience does not affect Mr. Thomson as a critic, he admits that it may possibly affect him as a member of the audience, "since one is usually warmed by the presence of other people and by their enthusiasm." Mr. Downes likewise declares that his "critical judgment" is in no wise affected by the number of people present. "There are magnificent artists," he reminds us, "who never get a big audience, and there are artists who are decidedly second-rate who have a certain public appeal, and who pack them in at Carnegie Hall. There are at least a round half dozen who I know are going to pack them in, and whom I never go to hear. They don't need me, and they have nothing to offer which I need to write an interesting article."

What does it mean if a New York newspaper runs merely a "News note" review of a concert? What day of the week is the least favorable for an artist to cammandeer critical attention? Are critics affected by visits or telephone calls before a concert from the artist's manager, teacher or personal representative? Does a Times Hall concert get as much attention in the press as one at Carnegie or Town Hall? Read the answers of the critics themselves to these and other critical questions put to them by Alix Williamson's survey in the next issue of Musical Courier.

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Artist Sponsors Announced For NFMC 17th Biennial Contests

The four artists sponsors who will select the repertoire for the 17th Biennial Young Artists Auditions of the National Federation of Music Clubs have been announced by Ruth M. Ferry of New Haven, Conn., Chairman of these biennial events. They include, for women's voice, Marie Sundelius of the faculty of the New England Conservatory of Music, mezzo-soprano, formerly of the Metropolitan Opera; for man's voice, Dr. John Hoffmann, director of the Cincinnati Conservatory of Music; for violin, Albert Spalding, American violinist; for piano, Pierre Luboshutz, of the duo-piano team of Luboshutz and Nemenoff, formerly of the faculty of the Fontainebleau School. The auditions will take place in the spring of 1947. A $1,000 award awaits the winner in each of the four categories.

Opera in America

(*Continued from page* 72)

instance in which an opera singer addresses the audience in a direct and, let us say, intimate way.

Enlisting Publishers and Managers

I have not yet heard from any of the opponents of Opera in English for Americans what seems to me a reasonable and substantial argument, and I wish all of them would bear in mind that in Germany, Austria, Scandanavian countries, Holland, Belgium, Italy, and France, operas are presented in the vernacular of each nation, to the great delight of their peoples. Consequently, that this can not be done in our country is illogical.

There would be, of course, the need of the combined application of the music publishers and the managers of opera companies of America in obtaining suitable translations or literary adaptations of the opera librettos, so mistreated and abused until now. And we would need also sincere effort from the singers, domestic and foreign, in mastering a good enunciation and delivery of the English language. Their success would be more direct and emphatic and Opera in America for Americans would reach its goal sooner.

Why not?

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Notables in Benefit for Austria

Lotte Lehmann, soprano; Bruno Walter, conductor and pianist; Bronislaw Huberman, violinist, and Lawrence Tibbett, baritone, are appearing in an Austrian benefit at Hunter College on Jan. 16.

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Webern, Didur and Other Musical Notables Pass

ANTON VON WEBERN, noted Austrian composer, was murdered outside his home in Vienna on Sept. 15, 1945, according to recent advices from Europe. The circumstances of the event are not disclosed. Webern, born in Vienna in 1883, studied with Guido Adler and took a Ph. D. at Vienna University. After a short period as a conductor at theatres, he devoted himself to composition. His later style was marked by great delicacy of instrumentation, subtle pianissimo effects, and extreme brevity. After Alban Berg he was considered foremost among the pupils of Schönberg, whose first disciple he was. A number of his scores were performed in New York by the League of Composers. His output includes songs and chamber works for various instrumental combinations, as well as a Passacaglia for full orchestra.

ADAMO DIDUR, world-famous basso, who had sung in New York with the Metropolitan and Hammerstein operas, died at the age of 71 at his home in Katowice, Poland, on Jan. 10. Mr. Didur was a native of Sanok, Austria-Hungary, and studied voice with Emerich and Wysocki. His debut was in Rio de Janeiro in 1894, and he sang in such opera houses as La Scala in Milan and those of Warsaw, Leningrad, Moscow, Barcelona, Madrid and Buenos Aires. In this country he created the role of Boris Godounoff at the Metropolitan Opera in 1913, and was heard there in many parts until 1932. He was married in 1928 to Marguerite Vignon, ballet dancer.

EMMERAN STOEBER, 66, cellist and former member of the Yale University music faculty, died at Sheffield, Mass., on Dec. 23. A native of Bavaria, he came to America in 1913 and taught at Yale until his retirement ten years ago. He was soloist with the New York and Chicago Symphonies, a founder-member of the Berkshire String Quartet. His widow survives.

LOUIS BACHNER, 63, author and voice teacher, died at the Hotel Ansonia on Dec. 26. Those who worked with him included Marjorie Lawrence, Lily Djanel, Sigrid Onegin, Frida Leider, Michael Bohnen, Karin Branzell, Heinrich Schlusnus. His latest book, published in February, 1945, was Dynamic Singing. Mr. Bachner was born in New York and first studied piano, working with Harold Bauer in Paris and Leopold Godowsky in Berlin. His debut was at 21, as soloist with the Boston Symphony; he made many concert tours. After some time on the faculty of the Peabody Institute of Music in Baltimore, Mr. Bachner gave up the piano and became a voice teacher. He followed this profession for 26 years in Germany, including a period as Professor of Singing at the State Academy of Music in Berlin. He returned here in 1935 and taught voice in New York. Mr. Bachner leaves his widow, Renée Bachner; Peter, a son by a previous marriage, and several brothers and sisters.

KITTY CHEATHAM, 80, noted singer of children's songs, passed away in Greenwich, Conn., on Jan. 5. Born Catharine Smiley Bugge Cheatham, in Nashville, Tenn., daughter of Col. Richard Cheatham, three times mayor of that city, she studied in this country and Europe, and for a time acted on the stage under Augustin Daly's direction. She had appeared widely in recitals here and in Europe, including performances before royalty. She also lectured widely and sang early America and Negro works, made her own orchestrations, and wrote several books on folk music. Miss Cheatham had a valuable collection of Jenny Lind memorabilia. A sister, Miss Frances Cheatham, survives.

EDWARD ADOLPH WHITELAW, 76, a founder and musical director of the Brooklyn Conservatory of Music, died on Dec. 4 at his home in Brooklyn. He was conductor of the Cincinnati Orchestra at the turn of the century and also played as violinist with the Brooklyn Conservatory Trio for the decade following 1909. He leaves a brother and two sisters.

WILLIAM G. HAMMOND, 71, composer, organist and choir director, died at Bellevue Hospital on Dec. 22 after being struck by an automobile. On the night of the accident he had conducted a rehearsal of a Christmas service at the Flatbush Dutch Reformed Church, where he was completing his 32nd year as director. For as many summers he had been choir director at the Watch Hill, R. I. Union Chapel. Mr. Hammond was the composer of many anthems and songs and arrangements and original settings for school music.

HARRY VON TILZER, 73, head of the Harry Von Tilzer Music Publishing Company, died at the Hotel Woodward, New York, on Jan. 10. Mr. Von Tilzer was the first to publish the works of George Gershwin and Irving Berlin, was a charter member of ASCAP and published many successful popular songs, some of which he wrote himself. He coined the phrase "Tin Pan Alley." Born Harry Gumm in Detroit, he took Von Tilzer as a professional name. He is survived by four brothers, including Albert, also a song writer; Will, president of the Broadway Music Corp.; Jules, associated with his brother Harry; and H. Harold, a New York lawyer.

MRS. FRANK A. SEIBERLING, 80, patron of music and prominent music club executive, died at Akron, O., on Jan. 8. She was a member of the committee of the National Federation of Music Clubs which in 1923 outlined a model course of study in musical composition, theory and instruments. Her husband, Frank A. Seiberling, industrialist, survives.

MRS. JEANNETTE THURBER, 94, who in 1885 founded the National Conservatory of Music in New York, which Dvorak came from Europe to head, died in Bronxville, N. Y., on Jan. 2. Mrs. Thurber also founded the American Opera Company in 1886, a pioneer organization for the encouragement of our native singers. A son, a daughter and a sister survive.

IS THEORY TEACHING "AT SEA"?

(Continued from page 74)

pletely corrupted. This is not the place to demonstrate the great mistakes Rameau made in his arguments; but he himself interpreted the conception of harmonic steps too narrowly, in that he understood every coincidence of voices as a harmonic function or as an inversion of a certain chord.

Then with the decline of figured bass in practice (when the composers started to write out their pieces in full) instruction began to suffer a lack of material for exercise. The exercises of figured bass were kept, to be sure, but were corrupted by the inclusion of Rameau's harmonic theory. Marpurg has translated the condensed version, which d'Alembert has made out of Rameau's treatise, and introduced it in this form in Germany. Out of the theory of figured bass there developed a completely inflexible theory of "chords." The latter, which was nothing more than our contemporary teaching of harmony, in the first half of the nineteenth century already constituted musical instruction. Even the composers were influenced by this trend, and they began to think in terms of chords rather than in terms of voice-leading.

It is a unique caprice of history that precisely in the same year (1722) in which Bach wrote the first volume of his Well Tempered Clavichord, a veritable compendium of counterpoint, Rameau published his book and, as it were, sounded the death knell of counterpoint. But it should not pass unnoticed that Bach himself must have had a suspicion of the threat which the school of Rameau offered. In the controversy between Marpurg and Kirnberger, the pupil of Bach, Emanual Bach wrote to the latter: "That my principles and those of my revered father are anti-Rameau, you may declare to all the world!"*

Modern World Unheeding

But the world? It has never taken cognizance of this fact. The world, not caring for the words of Bach, Schumann, Chopin, or Brahms, went the other way. To restore their principles to pedagogy is our first and most urgent task. Finally, it might be worth mentioning that even in France—already in 1752—the danger was recognized by one no less than Rousseau. His criticism gives a true picture of our harmony teaching: ". . . the study of composition can now be accomplished within a few months, when it used to require about twenty years; the musicians take Rameau's theory ardently and the number of students has increased rapidly. . . . France is overcrowded with bad music and bad musicians; everyone thinks he understands all the finesses of art, after he has learned the elements, and everyone wants to invent new harmonies before experience has taught his ear to distinguish the right ones from the wrong."

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*From Kirnberger's "Kunst des reinen Satzes" (1776); unfortunately this document is omitted in the recently published collection of documents by and about Bach: "The Bach Reader."

Miami Opera Guild Stages Faust with Guests

MIAMI, FLA.—It was a memorable event when the Miami Opera Guild presented its initial performance of Gounod's Faust at the Miami Senior High School on Jan. 5. The conductor was George Schick, whose conception of the work breathed French atmosphere as well as dramatic drive. The cast included Christine Carroll as Marguerite; John Dudley, Faust; John Gurney, Mephistopheles; Jess Walters, Valentine; Pearl Besuner, Siebel; and Beatrice Hunt, Martha. The demand for tickets was such that Arturo di Filippi, founder and director of the Guild, had to add a fifth performance to the planned schedule. L. M.

Max Rudolf Conducts Metropolitan Concert

The Gala Program at the Metropolitan Opera on Jan. 13 gained added interest by the debut appearance of Max Rudolf as conductor of the evening. Mr. Rudolf proved in this varied program that he is an orchestral leader of exceptional versatility who, due to an excellent technic, holds a firm grip upon the orchestra and the singers on stage. Especially revealing was his sensitive conducting of the Lesson Scene from Il Barbiere di Siviglia, with Mimi Benzell, Richard Manning, Francesco Valentino, Louis d'Angelo and Nicola Moscona participating. H. W. L.

Toska Tolces to Give Courses

Toska Tolces, pianist, will give two courses in the spring term at Hunter College, one in Musical Therapy, the other in Piano Literature. Registration for these will be held on Feb. 6, 7, 11 and 13.

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Touring in the Liberated Philippine Islands

Freda Draper, contralto of opera, concert and radio, has just returned from a seven months' tour of the Philippine Islands with a USO-Camp Shows concert unit, the first to arrive on Luzon after the invasion.

"The going was rough," said Miss Draper. "But we had been warned by the War Department that it would be, so we expected anything and everything—and weren't disappointed!

"The islands are so interesting and so entirely different in color that I was fascinated by the people and the country. Of course, we were performing daily and seldom had any time off really to see the country. But on one occasion we were able to get transportation and were driven down to Las Piñas in Rizal Province to see the famous bamboo pipe organ. There are over 800 bamboo pipes and some metal ones. We were all interested in hearing the tone of this old instrument, but the power generators had been destroyed in the war and could not be replaced.

Filipinos' Love for Music

"The Filipino people all love music; they delight in song and dance, and are very talented. I heard several excellent pianists and violinists, but not as many good singers as I expected. All the female voices are high and light, a contralto being an oddity to them. Many of the girls in Manila wanted to study voice, but there was no time for teaching them, as I had a tour to make. I should like to go back there some day and open a conservatory!

"To keep the people happy while they are working in the rice fields, a strolling musician walks along behind them and strums a guitar and the songs all seem to be serenades. I heard children singing the Planting Rice song, but out in the rice paddies the adults seemed to want to hear serenades while they worked.

"On the island of Palawan we were invited after a program for the servicemen to attend a party given up in the mountains at a penal colony. There were about five hundred people there, and the minute they learned we were musicians, they insisted that we give them a few numbers. My pianist played several, and I sang two groups of songs. How they loved them! The soldiers who were in the audience were American, Australian and from the Netherlands.

"I also made several broadcasts, one of them from a former Japanese gas torture chamber in Panga Province, Palawan, where no one had ever broadcast before."

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Minneapolis Orchestra Plays New Work

MINNEAPOLIS. — The local Symphony Orchestra, conducted by Dimitri Mitropoulos, in a recent concert played with success a new work, Theme, Variations and Fugue by Virginia Seay.

FREDA DRAPER

singing for the microphone during her recent USO tour. She made one broadcast from the gas torture chamber of a Jap prison camp. This appearance was the first broadcast ever made from Palawan, Panga Province.

Stanton CBS Head

Frank Stanton on Jan. 9 was appointed president of the Columbia Broadcasting System. He succeeds William S. Paley, who, however, will continue to fill the post of senior executive, as chairman of the board of CBS.

Paul W. Kesten, formerly executive vice-president and director of CBS, becomes vice-chairman of the board of directors, a position which has been newly created. He will continue to function as Mr. Paley's alternate in addition to other executive duties.

Mr. Stanton, who is 38 years of age, is the youngest network president in radio. Born in Muskegon, Mich., he was graduated from Ohio Wesleyan University and took an M. A. and Ph. D. from Ohio State University. He taught in the psychology department of the latter University until 1935, when he resigned to take a post as research director with CBS.

Mr. Paley has been president of the broadcasting system for 17 years. He recently was given the Order of Merit for work overseas for the Psychological Warfare Department of the United States. He is reported to have plans for broadening the educational features of radio on the basis of his experience.

The appointment of Adrian Murphy as Vice-President and General Executive of CBS was subsequently announced by Mr. Stanton. Mr. Murphy returns to the Columbia organization after more than three and a half years of service in the U. S. Army. He joined CBS in 1936 as an assistant to Paul W. Kesten, then Vice-President. In 1939, he was appointed to head Columbia's television activities.

Abravanel to Conduct Novelties in Australia

A spectacular number of premieres of contemporary works will be heard by Australians in a series of ten Sunday concerts, during January, February, and March, with Maurice Abravanel, by invitation, conducting the Sidney Symphony Orchestra.

Mr. Abravanel left by plane for Sidney on Dec. 27 via London and India, to begin his series of concerts January 21, and carried with him many modern compositions never before heard in Australia, among them: Appalachian Spring (Aaron Copland), 2nd Symphony in E Minor (Randall Thompson), Side Show (William Schuman), Filling Station (Virgil Thomson), Lt. Kijé (Prokofieff), Suite Française (Darius Milhaud), Concerto for Two Pianos (Francis Poulenc), Mathias, The Painter (Paul Hindemith), School For Scandal Overture (Samuel Barber), Excerpts from Peter Grimes (Benjamin Britten), 1st Symphony (Shostakovich), Daphnis and Chloe (Ravel), Tombeau de Couperin (Ravel) and Symphony (Weill).

While in London, Mr. Abravanel met Benjamin Britten, excerpts from whose new opera Peter Grimes, Mr. Abravanel will premiere in Sidney.

Mr. Abravanel last went to Australia in 1934 as musical director of the British National Opera Company. He remained there until 1936 to conduct symphony concerts, in addition to 40 weeks of radio in Sidney and Melbourne when he presented the first Australian full length radio performances of Parsifal, Rheingold, Boris Godounoff, Prince Igor, Fidelio, and many others.

ERIC ROSENBLITH,

recently discharged from the army, is preparing for a New York recital in the near future. (Photo by Feldsharck Studio.)

Town Hall, Mon. Eve., May 20, 1946
New York Debut Recital
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Music in Belgium

By FRANCIS De BOURGUIGNON

The war has been over now for many months, and yet its influence on musical life in Belgium is still felt. The programs are made up mostly of works forbidden during the occupation. Russian, English, Jewish music and performers are in great demand. Exchanges of artists are also taking place between Allied countries. Our National Orchestra has toured Holland, and we have just had a visit by Sir Thomas Beecham and the London Philharmonic, who gave two concerts to capacity houses.

Sir Thomas made a deep impression through his manner of conducting, though its brilliance led some of the critics to say that "he seemed to take trouble to bring out the external beauty of some of the works, rather than their deeper meanings." It seems to be true that brilliant scores suit him better than, for instance, the Mozart "Jupiter" Symphony, which he gave at his second concert. His biggest "hit" was made in Dvorak's Fourth Symphony.

Early English Music Revived

A series of five concerts were given at the Palais des Beaux-Arts to acquaint our public with early British music. Preceded by short lectures, these concerts met wih great success. Items by Dunstable, John Taverner, Tallis, Byrd, Gibbons and John Bull opened the series, which ended with a brilliant performance of Purcell's opera Dido and Aeneas.

An amusing incident happened at the second concert. After hearing a somewhat humorous madrigal by William Byrd, the man next to me said: "Isn't he funny—Byrd?" "Funny, yourself!" muttered a sultry-looking old gentleman sitting just behind us—evidently a Serious Music-Lover.

Huberman Has Ovation

After a long absence, Bronislaw Huberman recently made a flying visit to Brussels, to be greeted with wild enthusiasm. Years have not impaired his technique nor his tone. The way in which he played Bach's Chaconne, for example, is unforgettable. If his reading of a Mozart sonata seemed a little heavy, he gave a masterly performance of the Brahms G major one. Works by Smetana, Guarnieri, Nin and countless encores completed his triumphant program.

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NEW PUBLICATIONS OF 1946 INCLUDE

The Columbia University Band offers a prize of $100 and two honorable mentions to the composers of original band compositions that have not yet been published or publicly performed. The manuscripts should be in full score with or without piano reduction and the contestant must be prepared to lend full set of parts for trial performance by the University Band. The work may be in any form except that of quick-step military march. Processional and concert type marches are welcome as well as works in more than one movement. Instrumentation must be for full symphonic band or for band with one or more solo instruments in concerto style. The contest closes on Nov. 1, 1946 and all manuscripts should be sent to Harwood Simmons, 601 Journalism Building, Columbia University, N. Y. . . . Howard Hanson's Concerto for Organ, Strings and Harp, composed in 1943, and first performed by E. Power Biggs and the members of the Boston Symphony string section is soon to be published by Carl Fischer, Inc. Dr. Hanson is the director of the Eastman School of Music. . . . Nineteen performances of two of Gardner Read's orchestral works will be given by the Pittsburgh Symphony this season. The first, Prelude and Toccata was performed at the opening of the orchestra's season under Fritz Reiner. First Overture, Op. 58, is to be played on a special program in April conducted by Bakaleinikoff, as well as on the 16 Buhl Foundation concerts for the city's public schools. Mr. Read's newly published works include Poeme for Piano, The Magic Hour, for women's voices (J. Fischer & Bro.), A White Blossom, for women's voices (H. W. Gray Co.), To a Skylark for mixed voices, a cappella, and soon to be released are three songs for medium voice and piano (Associated Music Pub.). . . . The recent performance of Alban Berg's violin concerto on NBC, with Joseph Szigeti as soloist and Mitropoulos conducting, was in memory of the composer on the 10th anniversary of his death. . . .

Books

HERITAGE OF FIRE, by Friedelind Wagner and Page Cooper. Harper & Brothers, New York. $3.

Friedelind Wagner is one of the four children of Siegfried Wagner, son of the great composer. Quitting Germany for good in 1940, she came to this country in 1941 and applied for citizenship. There were several reasons for her flight: she didn't like her mother and didn't like the Hitler regime. She has now written a book which in spots is very interesting.

One will not read it for stylistic interest. As a purely literary endeavor it is awkward and over-feminine, while the first eighty or so pages out of the 230 are not a little padded. With the advent of Hitler into power the book begins to move faster. Winifred Wagner, Friedelind's mother, was one of Hitler's earliest supporters, and Der Fuehrer was a frequent visitor to Wahnfried. The whole family got to know him pretty well and there are many informal stories about him and his party members. The story of Furtwängler and Tietjen is told; the reopening of the Bayreuth Festival and its subsequent degeneration after the purges also plays a large part in the tale. The author has pertinent comments on many of the German musicians. A careful reader can also go between the lines when Miss Wagner discusses her immediate family: the suggested picture is not a pretty one.

CATALOGUE OF THE EDWIN A. FLEISHER COLLECTION OF ORCHESTRAL MUSIC, published by The Free Library of Philadelphia. $12.

This catalogue, which has taken several years to prepare, contains detailed information on over 5,000 orchestral works by contemporary American composers, together with works by leading Europeans and a good amount of music from the last three centuries. The material will be especially valuable to conductors and program-makers. Each entry has, whenever possible, the publisher or agent, the instrumentation, the time required for performance, the date of composition and first performance, and composer's notes. All works cited in the catalogue can be borrowed without charge by responsible persons.

In 1933, the first volume of the catalogue was issued. This one, paged consecutively from the first, contains all compositions that have been added since then, although the index covers both volumes. Much of the work was done under the auspices of the Federal Music Project, which ceased when the WPA folded up. Despite that, nearly two thousand manuscript works were copied. The present war caused the suspension of all copying activities at the library, which hopes to complete its work at some future time.

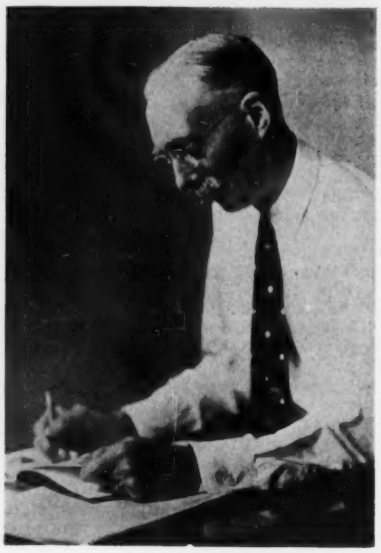
A HISTORY OF MILITARY MUSIC IN AMERICA, by William Carter White. The Exposition Press, New York, $3.

Though this book is stiffly written and not too well assembled, much information about military and civil bands from the Revolution to the present is presented. Mr. White is a bandmaster in the army and evidently riding his hobby horse. The material he has collected on early bands and band music is interesting, and there is room for a really scholarly treatise on the subject. This book skims the surface. There are some unusual photographs, however, and those interested in bands will find sketches of the more prominent organizations.

Miniature Score

SCHERZO A LA RUSSE, by Igor Stravinsky. Associated Music Publishers, Inc., N. Y. $1.25.

This colorful and strongly rhythmic work is scored for a large orchestra with an exceptionally full percussion battery (xylophone, timpani, tambourine, triangle, cymbals, side drums, bass drum and piano). It is difficult to play or conduct; none of the instrumental parts is easy and there are some massed effects toward the end that will provide many problems in balance. As in many of Stravinsky's recent works, there is a clarity of thought and line welded to a harmonic structure that is far less daring than his more youthful endeavors. One would not call it a significant Stravinsky contribution, though it is entertaining throughout.



C. E. LE MASSENA,
author and musicologist, whose biography, Galli-Curci's Life of Song, was recently published by The Paebar Company, New York. (Franklin Photo.)

For Solo Violin

ÉLÉGIE FOR UNACCOMPANIED VIOLIN OR VIOLA, by Igor Stravinsky. Associated Music Publishers, Inc., N. Y. $1.25.

Stravinsky composed the work to be played for the memory of Alphonse Onnou, the founder of the Pro Arte Quartet. It is short, and the publishers have included the violin and viola parts within the same cover. The music is of considerable difficulty, with many contrapuntal lines; there is even a tiny

BENJAMIN BRITTEN
Recent Publications

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BOOKS, INSTRUMENTAL, VOCAL ISSUES

fugue between the two lento sections. There also are some sharp dissonances. It may not be the intention of the composer, but violists and violinists whose technique is not up to its demands might easily play it as a duet, since the music lends itself easily to that form and on a hasty glance might even pass for a duet.

For String Quartet

INTERPRETATIONS FOR STRING QUARTET, by Jan Savitt. Robbins Music Corp., N. Y. $1.

Savitt has here arranged for string quartet seven compositions by five composers. Those are: Ravel's Pavane, Moussorgsky's Tuileries, and Old Castle, Stravinsky's Ronde des Princesses, Tchaikowsky's Danse Arabe, and Handel's Hornpipe, and Bourrée. The arrangements are not too easy, and in some cases it is difficult to see why Mr. Savitt chose them as string quartet material. All four parts without score are included in the volume.

For Violin or Cello and Piano

NOW THE SHEEP SECURE ARE GRAZING, by Johann Sebastian Bach, arranged for cello or violin by Frank La Forge. Carl Fischer, Inc., N. Y. 50c each.

This aria from the Birthday Cantata is more familiarly known as Sheep May Safely Graze, and has been previously arranged for virtually every combination known to man. The La Forge arrangement of the lovely melody is faithful to the original, and his piano part should pose no problem.

For Viola and Piano

24TH CAPRICE, by Nicolo Paganini; SOFT STRAINS OF MUSIC DRIFTING, by Johannes Brahms; arranged by William Primrose. Carl Fischer, Inc., N. Y. $1.25 and 50c respectively.

The Paganini caprice, as arranged by Primrose, is virtuoso material for the violist. It is as correspondingly difficult as the solo violin original and contains all of the usual showpiece effects—harmonics, double stops, arpeggios and fast scale passages, plus a variation that Primrose has designated "a la Rumba." The arrangement of the Brahms song (Op. 105, No. 1) is naturally simpler and the melodic line lends itself to the viola.

Songs

LULLABY FOR JUDITH; JEUNESSE; both by Rhéa Silberta, words by Marjorie White. Delkas Music Publishing Co., Los Angeles. 50c each.

The voice part of the Lullaby opens with a theme that is reminiscent of one in the first act of Gounod's Faust. There are some deft modulations from the tonic key of F, a fairly simple piano part, and the vocal range lies between middle C and the G an octave above it. The text is very sentimental, largely concerned with a tiny pink toe and dimpled hand. In Jeunesse, the key is C and the vocal line rarely goes above the octave. Here the piano part is more difficult and the mood is one of rapture ("I look for moon and stars and crimson flow'rs, They . . . leave me content to sit in sorrow Enraptured; Enraptured with my joys and tears . . .").

BLACKBERRY JAM, by Jacques Wolfe, words by John W. Bratton. Oliver Ditson Co., Philadelphia. 60c.

This is a Negro dialect song, in E-flat, that obviously tries to be a follow-up of Shortenin' Bread. "'Taint no possum pie or a big fish fry, No candied yam or Vaginny ham, It's delicious, it's nutritious, Oh, it's Mammy's blackberry, blackberry jam!" The piano part is deftly written, and the whole song moves with a real, if reminiscent, swing.

DISCOVERY, by Richard Purvis, words by Anne Campbell. Elkan-Vogel Co., Inc., Philadelphia. 50c.

Purvis has written a conventional song to a conventional lyric that goes like this: "Life is a keyboard on which we press, Black keys of sorrow, White keys of happiness, And as we struggle a weary lifetime through, We learn the black keys hold music too." The piece is in E major, with several enharmonic modulations and a competently written piano part.

ON THE TRAIL: An Album of Cowboy Songs. Remick Music Corp., N. Y. 60c.

Many of the favorites are present here: The Santa Fe Trail, Red River Valley, Home on the Range and My Little Buckaroo, together with newer attempts such as Don't Fence Me In and The Cowboy and the Lady. The piano accompaniments are simplified and symbols for ukelele, guitar and banjo are included.

ORPHEUS WITH HIS LUTE, for medium voice and piano, by William Schuman. G. Schirmer, Inc., N. Y. 40c.

Many composers have set this poem from Shakespeare's Henry VIII (some scholars believe that Fletcher wrote the words). Schuman's version here is very, very simple. The voice part has an agreeable flowing line and the piano accompaniment consists of chords in four-part harmony throughout. The mood is one of purity, with nothing chromatic and a slight modal, Elizabethan tinge. It is a quiet, rather lovely song.

HEIMLICHE AUFFORDERUNG (SECRET INVITATION), Op. 27, No. 3, by Richard Strauss. G. Schirmer, Inc., N. Y. 75c.

One of Strauss' better known songs, this is not easy to sing. The present edition is in the key of G flat. It is varied in mood and will pose some problems in breath control. The piano part, too, is of real difficulty. However, the music is a German lied in the true tradition of Schubert, Brahms and Wolf, and is rewarding enough artistically for any pains that may have to be spent on it.

Piano Four Hands

THREE PRELUDES, by George Gershwin, transcribed by Gregory Stone for piano four hands. Harms, Inc., N. Y. $1.50.

There previously was a two-piano version of these preludes, but for those who do not possess two pianos—which means nearly everybody — this edition will fill the gap. The original Preludes, for solo piano, were difficult, and for the advanced pianist. Here Stone distributes the parts over four hands, and as a result the only trouble will be to master the rhythmical complexities. They are a lot of fun to play, and the volume of originally composed duet music being as small as it is, additions like this will always find an audience.

Violin and Piano

TEN ARRANGEMENTS FOR VIOLIN AND PIANO. Harms, Inc., N. Y. 75c each.

Of the ten arrangements, Gregory Stone is responsible for eight. Those are: Rose Marie (Friml), Dancing Tambourine (Polla), The Blue Room (Rodgers), Wanting You (Romberg), Desert Song (Romberg), One Alone (Romberg), You and the Night and the Music (Schwartz), and Two Hearts in ¾ Time (Stolz). The other two are listed as concert paraphrases, and are by Michel Gusikoff, who has selected two works by Gershwin—I Got Rhythm, and The Man I Love. None of the music, Gusikoff's paraphrases included, is of very great difficulty, and should be a welcome addition for those who go in for this sort of thing.

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Marriage of Figaro Sung By Mannes School Pupils

The Mannes Music School, in celebration of its thirtieth anniversary, presented The Marriage of Figaro in the Barbizon-Palaza Concert Hall Jan. 9. The Mozart score was produced by the Opera Department of the School with Carl Bamberger, as Musical Director, Ralph Herbert, Stage Director, Richard Rychtarik, Director of Stagecraft Department, Frederic Waldman, Assistant Musical Director and the Senior Orchestra of the Mannes School.

A delightful English translation by Patricia Neway added interest and spontaneity to a colorful performance, Miss Neway is to be commended for recitatives and arias of easy and singable phraseology.

The well-chosen cast delivered their respective assignments with humor and evident musicianship. John Herrick, as Count Almaviva, and Michael Rhodes, as Figaro were vocally outstanding. Dorothy Dawson had excellent breath control and good tone quality, especially in the Voi che Sapete aria. Peggy Lee Whiting, was histrionically one of the best Suzannas seen in recent stagings of the work. Her light pleasing voice will doubtless be more effective when not held to the restrictions of half-voice singing. Miss Neway seemed also to be holding her voice in check. Otherwise she was a Countess of dignified grace and charm. Other roles were portrayed by Robert Arnold, doubling as Basilio and Don Curzio; Nathaniel Fray, Don Bartolo; Evelyn Sachs, Marcellina; Ira Shur, Antonio; Pauline St. Louis, Barbarina.

The small orchestra played fluently. Scenic effects and costuming brought atmosphere to an enjoyable evening.

M. C.

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Peabody to Open 2nd Semester

BALTIMORE.—Feb. 4 marks the beginning of the second semester at the Peabody Conservatory of Music in both advanced and preparatory departments. Since Reginald Stewart assumed directorship four years ago the conservatory has greatly broadened its curriculum and increased its activities. The Dean, Virginia Carty, announces that the enrollment is the largest in 15 years, including students from all parts of the country, Jamaica, Cuba, China, Hawaii and Puerto Rico, as well as more than 40 G. I.'s.

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Ann Arbor Applauds Tourel, Cossacks and Koussevitzky

ANN ARBOR, MICH.—The Hill Auditorium audience had a treat when Jennie Tourel operatic mezzo-soprano, was heard in a song recital. It was her first appearance in this city, and she showed that she was as gifted in songs as on the stage of the Metropolitan. Miss Tourel is a capable linguist as well, singing songs in French, Italian, Spanish, Russian and English, but rose to her finest performance in works by Debussy. She was greeted by thunderous applause, responding with three encores. Eric Itor Kahn was an admirable accompanist.

There was no record on the program of the number of times the Don Cossack Chorus under Serge Jaroff has sung here, but every time they appear they are just as popular as in the past. This year was no exception. The Shvedoff arrangement of Recollections of Tchaikovsky was particularly appealing.

Dec. 10 was a memorable date because it marked the annual visit of the Boston Symphony and Serge Koussevitzky, with all the amazing artistry which those two names call up. The program was entirely Sibelius (Second Symphony) and Prokofieff ("Classical" and Fifth).

A. Me. L. T.

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Kindler Explains Refusal To Conduct Berlin Orchestra

Dr. Hans Kindler, founder and conductor of the National Symphony Orchestra in Washington, D. C., has issued the following statement explaining his refusal to conduct a series of concerts of the Berlin Philharmonic Orchestra at the invitation of American officials in Germany.

"I am a naturalized American citizen since many years, but I was born and raised in Holland, and I cannot overlook the reign of terror and oppression by Germans all over Europe and in Holland, the proverbial country of liberty, in particular.

"The statements now used by most Germans that it was the Nazi party only and not the German nation which was responsible for the countless murders and terror cases everywhere are so typically German an effort at whitewashing that it can only strengthen my decision."

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Bartók Honored in N. Y. Concert

A memorial concert to Béla Bartók, who died on Sept. 26, 1945, was held in the Main Library of New York Public Library on Jan. 11, presented by the music division. Dr. Curt Sachs of New York University paid tribute to the composer in an address. Enid Szantho, contralto, with Paul Ulanowsky at the piano, sang, from the Twenty Hungarian Folk Songs, Songs of Grieg, In Prison, Song of the Exile; and the new songs, Oh My Dear Mother, Ripening Cherries, At Doboz, Yellow Corn-Stalk, and Wheat, Wheat. The Lener Quarter (Jeno Lener and Michael Kutner, violins, Nicholas Harsanyi, viola, and Otto Deri, cello) offered five pieces from Mikrokosmos: Jack in the Box, Harmonics, Wrestling, Melody, and From the Diary of a Fly. Gyorgy Sandor, pianist, was heard in the Dance Suite.

OSCAR WAGNER

Oscar Wagner Resigns as Dean Of Juilliard Graduate School

Oscar Wagner has resigned as Dean of the Juilliard Graduate School, to take effect in June 1946. Mr. Wagner has been associated with the School for twenty years, holding various positions which included Director of Extension work, Assistant Dean, Director of the Institute of Musical Art, Dean of the Juilliard School and since 1939 Dean of the Juilliard Graduate School. He has been a member of the piano faculty of the Graduate School since January 1926. He was instrumental in organizing the Opera Department of the Juilliard School and in forming the Graduate School Orchestra.

Mr. Wagner now wishes to devote himself to teaching. He graduated from the Cosmopolitan School of Music in Chicago, later studied with Ernest Hutcheson, and holds Doctor of Music degrees from Muskingum College and the Philadelphia Conservatory. His concert tours include the United States, Canada and Australia. He is president of the Society for the Publication of American Music.

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Levine

(*Continued from page* 55)

California, engages a great artist and pays him a handsome fee, the least he can expect is for the artist to bring a program with him, whether it contains ASCAP numbers or not, and to pay for the cost of that program. In fact, many artists have taken the same position. It is, therefore, ill advised for Mr. Paine to write to Mr. Behymer letters about infringements, licenses, and franchises, and it is also ill advised for a lot of Sheas to run around the country and harass local managers without giving them a chance to express themselves on this subject.

I want to repeat that I agree with Mr. Taylor and with Mr. Paine on one point only, and that is that composers should be paid for their compositions. From this point on our views are divergent and it has been the American policy of deciding such issues at the conference table. We have seen a lot of advertisements lately about "looking in the books" and "fingers in the pies." May I paraphrase this term and ask ASCAP whether if they want "fingers in the pies" of local managers, they are prepared to let the public take a look into their books? . . .

Thanking you for whatever space you will grant to this expression of my views, I am

Sincerely yours,

MARKS LEVINE, *Vice President, National Concert and Artists Corporation.*

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N. Y. Concerts

(*Continued from page* 71)

"Recitals in Miniature" Begun

"Recitals in Miniature" at Town Hall on Jan. 5 brought eight young artists, presented by Margaret Walters Public Relations, Inc., Talent Registry Division. The program, whose title is derived from the fact that each performer gives a "miniature recital" of about 15 minutes, is the first of a series, with a May Festival as the culmination. Appearing in the initial list were Doris Sierer, contralto; Edward Dudley, tenor; Alice Howland, mezzo-soprano; Ozan March, pianist; Elsa Zirker, soprano; Joyce Renee, violinist; Helen Lanier, mezzo-soprano; Philip La Torre, baritone. These proved a group of interesting talents, with genuine potentialities, especially Mr. Dudley and Miss Sierer, whose singing made the outstanding features of the evening. D. B.

Povla Frijsh Sings

The community of faithful admirers of Povla Frijsh gathered in Town Hall on Jan. 6; and again Miss Frijsh's unique artistry kept the audience spellbound. This was not a song recital to be measured with the yardstick of vocalism; it was the expression, and more than that, the revelation of an artist imbued with the gist of the lyrics, and able to communicate it even if it is wrapped in an unfamiliar language. It was good to find on the printed program names of the poets which, by some queer practice, are being suppressed customarily. The program offered many first performances; six among eight songs by Francis Poulenc, and—in the English group—songs by Richard W. Morse, John Duke, Paul Sargent, and J. Alexander. A group of German lieder by Robert Schumann, Clara Schumann, and Schubert was offered first; Mein schoener Stern, Ich stand in dunklen Traeumen, and Der Schmetterling were delivered with deep feeling. In the Poulenc group, Les ponts de Ce, and the humorous Chanson, as well as Les gars qui vont a la fete, provoked a deep impression and stormy acclamations. A lovely love song by Sinding, and one by Grieg brought the recital to a close. Henri Deering at the piano gave an excellent support.

H. F. K.

Jacques Abram Returns

Jaques Abram returned on Jan. 7 to the place of his initial triumphs, Carnegie Hall, after four years of absence and service in the army. His recital was a very successful homecoming, and an enthusiastic audience forced as many encores as they could get before the lights went on at the end. His official bill demanded all the excellence of pianistic knowledge, technically and musically. His rendition of three Scarlatti Sonatas, Andante con Variazione by Haydn and Bach's Chromatic Fantasy and Fugue proved amply that he belongs in the front row of our young American pianists. Though handicapped to a certain degree, especially in his first offerings, by a slight nervousness readily understood, he grew from number to number in his persuasiveness. Beethoven's Sonata in E major, Op. 109, was especially impressive in the romantic parts, the introduction of the theme of the last Andante movement, and again in the ending of it. His delicate and colorful touch was beneficially applied to works by Shostakovich, Fuleihan and Kennan, and fully exploited in Ondine by Ravel, two pieces by Debussy and Alborado del Gracioso by Ravel.

H. W. L.

Jakob Gimpel's Program

Jakob Gimpel's Town Hall program on Jan. 7 included sonatas by Haydn and Chopin, Joseph Achron's Concerto for Piano Alone (written for Mr. Gimpel), etudes of Ernst Toch, Scriabine and Debussy and Chabrier's Bourree Fantasque. The pianist showed a technic of notable brilliance throughout and marked popular appeal which brought him ovations and bravos. Stylistically, he is best adapted to the moderns, his performances of the Scriabine, Debussy and Chabrier works being fine examples of understanding, tone coloring and emphasis. He gave the Achron score an able and comprehensive reading.

D. B.

MARIAN FARINA,
soprano from the Dornay-Culp Studios, who was recently heard in recital in New York City and with the Contemporary Club of Trenton, N. J. (Alexander Studio, Trenton.)

Schuster's Cello List

Joseph Schuster, who gave his annual recital at Town Hall on Jan. 8, is first of all a musician. He sets forth with style and immaculate technic many styles of music. The result is highly enjoyable. The audience apparently had great appreciation of Schuster's expert approach, for they demanded encore after encore until the lights went up. The last encore, a Song without Words by Mendelssohn was a lovely piece, originally written for the violin. It might have been the theme-song for the whole evening, for Schuster's playing is like singing, phrased with finesse and warm in tone.

In the Tartini Concerto in D major he showed his technical skill and brilliancy as well as feeling for style, as heard in Mozart's Sonatina in C major. The Fantasiestuecke by Schumann seemed especially close to his heart. Here one should mention also the splendid assistance Hellmut Baerwald contributed at the piano. A Suite Espagnol by Joaquin Nin is a gratifying task for any cellist and was interpreted with great refinement in tone. Paul Hindemith's Variations on the Kentucky mountain song, A Frog He Went A-Courting, are certainly not among his more important works They belong in the category of *"Gebrauchsmusik."* But, it was interesting to become acquainted with them in such pleasant manner, with Schuster playing them. With four smaller pieces, Improvisations From Baal Schem by Bloch; Masks, from Romeo and Juliette by Prokofieff, and Orientale by Granados, all three of them arranged by Schuster, and Zapateado by Sarasate, the evening came to a highly successful close. H. W. L.

Barbara Stevenson Under Colledge Management

Barbara Stevenson, soprano, artist-pupil of Amy Ellerman, has gone under the management of George Leyden Colledge. Recent engagements for Miss Stevenson include appearances in Verdi's Requiem in Toronto; The Creation, Midland, Mich., under Dr. Theodore Vosburgh; a joint recital with Harold Haugh in Alma, Mich.; The Messiah in Patchogue and Port Jefferson, N. Y.; St. Mark's Church, Brooklyn, All Angels' Church, New York, under George Volkel, and with the New York Oratorio Society under Dr. Alfred Greenfield at Carnegie Hall; on Dec. 14 she was soloist with the Manhasset (N. Y.) Men's Choral Society in their Christmas concert.

NAOA Holds Annual Meeting

The annual meeting of the National Association for Opera in America was held Jan. 11 in the offices of the American Composers Association. Clifford Bair, president, presided with Homer Mowe as Secretary. A representative group of committee chairmen and opera producers from Philadelphia, Baltimore, Washington, D. C., Hartford, Conn., Winston Salem, N. C., and New York City attended and presented reports of sectional activity.

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Denver Concerts Win Acclamation

DENVER, COLO.—One of the most important local events was the launching of a new concert course with only major attractions by Fox Denver Theaters. The first of these was the pianist Alec Templeton, who packed the large City Auditorium to capacity and proved extremely popular with the audience.

Saul Caston repeated the fine success which he made in his debut as the new conductor of the Denver Symphony in the orchestra's second concert, when he presented the Bach chorale, Come, Sweet Death, transcribed by Cailliet, a Miniature Suite arranged by Harl McDonald from material by John Christopher Smith and the Franck symphony. The assisting soloist was Eugene Gash, Denver Negro pianist, who gave an excellent account of Liszt's Concerto in E flat.

The third concert by the Denver Symphony gave Caston further opportunity to confirm the fine impression he had made. He produced a really fine version of Mozart's Symphony in G minor and closed the program with the Strauss Tales from the Vienna Woods. Variations on a Cowboy Tune by Cecil Effinger, a talented local composer, were a welcome novelty on the program, which was made doubly enjoyable by the appearance of Cellist Gregor Piatigorsky, who performed the Schumann Concerto and playing Variations on a Theme of Paganini from his own pen. Applauded to the echo, he added several extras.

Helen Traubel, dramatic soprano, with Coenraad V. Bos at the piano, was presented by the Oberfelder-Slack management. Miss Traubel's great art is so well known that nothing need be added at the point.

Blanche Thebom, from the Metropolitan Opera, was presented by the same management at the City Auditorium. The success of her finely chosen program can best be attested by the fact that she was obliged to give nine extra numbers. Her accompanist, William Hughes, added to the success of the evening.

Civic Symphony Opening

The Civic Symphony Orchestra opened its 24th season on Nov. 18. The young members of the orchestra were inspired by their new leader, Saul Caston, and give a splendid account of Beethoven's First Symphony, and popular numbers by Bizet, Grétry and Sibelius. Norma Lee Larkin, mezzo-soprano, sang O mio Fernando from Donizetti's La Favorita and the Habanera and the Seguidilla from Carmen.

The recital season had opened auspiciously when James Melton was presented by the Oberfelder-Slack management. A sold-out house greeted the popular tenor.

The same management presented in rapid succession the pianist Artur Rubinstein and the Metropolitan Opera soprano Josephine Antoine. Both were welcomed by capacity houses. Miss Antoine's appearance, she being a native of Colorado, assumed the nature of a triumphant home-coming. She received fine support from her accompanist, Frederick Schauwecker who added piano solos.

Another presentation by the Oberfelder-Slack management was the Ballet Russe de Monte Carlo. Its popularity in Denver was proved by the capacity houses which attended its three performances. GUSTAVE SCHOETTLE.

PHI BETA GAINS A PATRON

LEONARD BERNSTEIN,
during his stay in Cincinnati as guest conductor of the Cincinnati Symphony Orchestra recently, was inducted as Patron of Phi Beta at a ceremonial staged by Delta Chapter, from the Cincinnati Conservatory of Music, with Gloria Fritz presiding. Left to right, Grace Linnell, Fili Gonzalez, Helen Simons, Claudine Renz, Mr. Bernstein, Gloria Fritz, Angeline George, Joan Judy, Aldean Harper and Mrs. Joseph Freni; standing, Anna Ray Gilmore, Anne Cornn, Joan Simpher, Betsy Winfield, Jane White, Treve Graff, Frances Schooley, Melody Schiffeler, Megan Roberts, Priscilla Spinks, Norma Scott, Jean Robinson, Marcia DeRoche, Charlotte Kunstmann, Mary Margaret Stoops and Edith Travillion. Mr. Bernstein was reengaged for the Cincinnati Symphony concerts of Jan. 26 and 27. (Photo by Marsh.)

Westchester Scholarship Concerts Created

The Westchester Scholarship Concerts have been formed to present concert series in Westchester County, New York, of instrumental and vocal soloists, small ensembles and dance groups, and music appreciation in the form of lecture-recitals. Each community (which may include more than one town) is to have an executive committee chosen from representative organizations such as Parent-Teachers, business, professional and musical clubs.

Scholarships will be awarded competitively and the winners chosen by a board approved by the County Committee. Music appreciation courses for children and the formation of small orchestras are among other features.

Conley Released by Army

The release of Corporal Eugene Conley, opera tenor, from the armed forces, is good news to his legion of admirers throughout the country and to the San Carlo Opera Company, to whom he is under exclusive contract for three years. Cpl. Conley, while appearing in the Army Air Force musical extravaganza "Winged Victory," which played to millions of Americans in the major cities, made numerous appearances with the San Carlo Opera Company in New York, San Francisco, Boston, Washington and other cities by special permission of his Unit. The San Carlo in turn donated substantially to the Army Air Force Relief organization. Cpl. Conley is expected to rejoin the San Carlo Company in early January in Los Angeles and will again appear in the lyric roles which have earned for him an enviable place among the notable tenors of the opera stage.

"An Hour of Music" Group Presents Young Artists

"An Hour of Music" is a New York organization founded to present young professional musicians who had as yet not made their formal debuts in New York. Among those appearing under these auspices have been Helen Auther, Graciela Rivera, Eleanor Stokes and Lucile Blackton, sopranos; William Kapell, Simon Sadoff, Louise Stanley, Phyllis Moss, Lillian Bauer, Rosine Nocera, pianists; Gizella Ehrenwerth, Zina Goldsmith, violinists; and Beatrice Schroeder, harpist. Mrs. George J. His is chairman of the executive committee, and the juries are: voice, Karin Branzell, Mrs. Royall-Caparn, Francis Rogers; piano, Harold Henry, Harold Morris, Arthur Shattuck, Frank Sheridan; strings, Mrs. His, Dorothy Minty, Louis Persinger.

Kansas City Fetes Visiting Artists

KANSAS CITY, MO.—The singing of Bidu Sayao in Mozart and Traviata arias and Villa-Lobos' Bachianas Brasileiras No. 5 for 8 'celli and soprano won ovations and encores for the brilliant South American coloratura soprano on her first local appearances with the Philharmonic Orchestra, Efrem Kurtz conducting.

Eleanor Steber's appealing quality and fine control in Il Re Pastore and Don Giovanni arias and a Weber excerpt in the soprano's initial appearance with the Philharmonic had previously met with enthusiastic applause, and several encores were added. The Haydn Symphony No. 98, La Sultane Suite (Couperin-Milhaud) and Gayne Suite No. 2 by Khatchaturian completed the orchestral quota well played by Kurtz and the Philharmonic.

Patricia Travers brought to the fore her fine violinistic prowess in an exceedingly clear reading of the Concerto No. 2 by Prokofieff in her introductory appearance with the Philharmonic, Dec. 4-5, Conductor Kurtz and the Philharmonic musicians aiding and abetting her with artistry and completing the programs with the Schumann B Flat Major Symphony and Salome's Dance by Strauss. These concerts were attended by capacity audiences in Music Hall.

Janet Remington, harpist, Vera McNary, percussionist and marimba performer, and Gabriel Bartold, trumpet, Philharmonic members, as guest artists, highlighted recent Philharmonic "Pops" under Kurtz, drawing capacity audiences and enthusiastic applause.

Artists on Parade

Blanche Thebom triumphed in her initial Kansas City recital of unhackneyed items, including arias by Haydn (from Orpheus and Euridice) and Halévy, I Hate Music by Leonard Bernstein, and Rachmaninoff and Schubert groups. William Hughes was *en rapport* as accompanist.

Veteran violinist Fritz Kreisler recreated the Concerto of Sibelius, Sonata No. 1 in G Minor by Bach, and Beethoven and Mozart items before a capacity audience in the Music Hall. Carl Lamson lent orchestral support at the piano.

Markova and Dolin, outstanding artists of the dance, presented a varied and colorful classical program before a capacity audience. It was one of the Fritschy attractions in the Music Hall.

Bartalini, in his Dramatic Portraits in Song, drew a capacity audience to Music Hall in the Town Hall series.

Ada Belle Files in her recital presented delightfully, for the first time locally, Brahms' Rhapsody with a Philharmonic trio and male chorus under the direction of George Kneller, Edna Scotten Billings, organist and Pearl Roemer Kelly, pianist. R. R. C.

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WALTER CASSEL (center), of the Metropolitan Opera Company, who is at present starring in "The Desert Song", and THOMAS HAYWARD (left), winner of the Metropolitan Opera Auditions of the Air, who is singing frequently at the Metropolitan Opera House, and their teacher, FRANK LA FORGE, at the La Forge-Berumen Studios, 1100 Park Ave.. New York 28. ATwater 9-7470